

TWENTY-EIGHT PAGES.



# THE NEW YORK

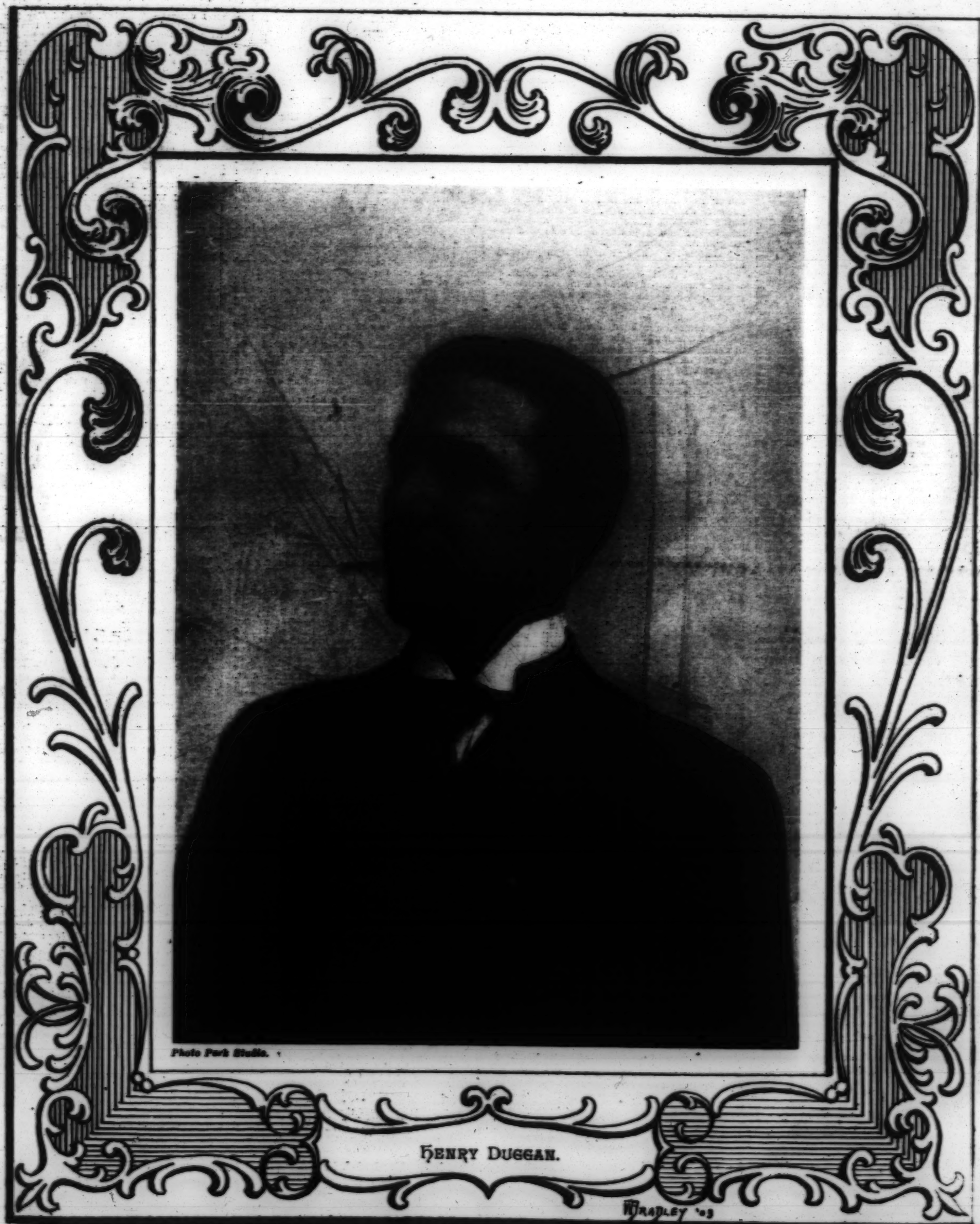


# DRAMATIC MIRROR

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## THE NATIVE GIRL



**R**QUESTS have come for further excerpts from Mrs. Leslie Carter's autobiography, and the *Native Girl* is pleased to draw from a pigeon-hole those fragments which she has not already given to the readers of this column. This appears under the chapter heading, "My First Beau."

"My first real tragedy was the story of my first 'beau.' To me he was all that was wonderful. He was pale and thin, with a high forehead, and a pair of eyes that were like stars. He was a native of the South, and he had a way of speaking that was so different from the others. I was so attracted to him that I was almost ready to give up everything for him. But when I met him, I found that he was not what I had imagined. He was a very ordinary man, with no special talents or qualities. I was disappointed, and I never saw him again."

In the chapter on "My First Appearance on the Stage," she writes:

"When after months and months of struggling and heart-breaking disappointment the final night arrived and I was really to act, I would gladly have given my life for my appearance before that audience. I had been so nervous that I had almost forgotten my lines. But when I stepped onto the stage, I found that I was not alone. I was surrounded by a great many people, and I felt that I was really making a success. I was so happy that I almost forgot to be nervous. I was so happy that I almost forgot to be nervous. I was so happy that I almost forgot to be nervous."

They are not literature, the stanzas that Bert Williams has set every man, woman, child, and frog rehearsing, but like nineteenth-century what is comprised in dramatic achievement it is not the matter, but the manner, it is how you do it, that counts:

When life seems filled with clouds and rain,  
And I am filled with sorrow and pain,  
Who sends my thoughts, my hopes, my dreams,  
Who sends my thoughts, my hopes, my dreams?

When winter comes with snow and frost,  
And my heart is cold and sad and lost,  
Who gives me comfort, who gives me cheer,  
Who gives me comfort, who gives me cheer?

When I was with my brother Claude,  
And met a man that I had never known,  
Who told me that his name was Maudie,  
Who told me that his name was Maudie?

When I was alone and all alone,  
And I was all alone and all alone,  
Who was the one who was all alone,  
Who was the one who was all alone?

When I fell off the Flatiron block,  
With force enough to stop my clock,  
Who spread a net to stop the shock?  
Who spread a net to stop the shock?

When I was in a railroad wreck,  
And thought I'd passed in my last check,  
Who took the engine off my neck?  
Who took the engine off my neck?

By good fortune there drifted to the *Native Girl* a tribute known in New York as a "mash note," but in Boston as a missive of appreciation. May Irwin was the recipient. It came from Brookline. Here it is:

"To Miss May Irwin: A sincere appreciation of your many splendid achievements in the realm of comedy prompts me to convey to you an expression of praise and esteem and to request you to favor me with a signed photograph, which I will treasure as a souvenir of a magnetic and lovely artist. Memories of your subtle power as a comedienne in *The Widow Jones*, *Madge Smith*, and many other original and individual creations still remain, a distinct and delightful impression of a versatile and admirable lady, America's foremost comedienne. Your present vehicle offers you the same splendid opportunities and you grasp them nobly."

"I assure you, Miss Irwin, that if you know of the pleasure and gratitude the fulfillment of my request would occasion you would surely grant it."

He got the photograph.

Clara Morris tells me that the sweet, old-fashioned ingenue, refreshing and wholesome as a sprig of mignonette, has gone out. Miss Morris declares that in another year she will

be extinct, like the dodo, and his big cousin, the megatherium. Miss Morris thinks it is because the girls of to-day are extremely and tiresomely sophisticated that the white man's stage is past. A female in a part girl until she is twelve. Afterward she is that superior thing, a young woman. Somewhere in the glare and glare of metropolitan life we have lost the fragrant years that lie between twelve and twenty-one.

Johanna Howland, who contends with Jean Newcomb the palm for being the tallest woman on the American stage and then whom there is no more beautiful woman anywhere, to corroborate which opinion I call upon Charles Dana Gibson, who has reproduced her lovely face and supercilious pose again and again, is in private life Mrs. Arthur Stringer. Mr. Stringer is a successful novelist and poet. He nearly matches his wife in pulchritude and has besides a most grave and reverend mien, his dignity being of immediately Canadian and remotely English origin. A few generations ago there was one Earl of Arbutnot in the family, but Mr. Stringer testily refuses to remember the Earl.

"Dad" Fisher, who plays in *The Ham Tree* company, observed this tall, grave grandson of an earl waiting at the stage door for his spouse and said: "Your husband looks like a lawyer."

"He isn't," replied Miss Howland, continuing to outline an eyebrow.

Another time "Dad" ventured:

"Maybe he's a doctor."

"No."

Desperately the incurious "Dad" tried again.

"Guess he's a minister gone wrong."

"Nay, nay."

"I'll bet he's a Columbia College professor."

"Nixie." Miss Howland swept past him in blue, her goal the centre of the stage, her aim the limelight, husband for once forgotten.

But last week "Dad" Fisher read a new spring novel, a vivid study in criminology, called "The Wire Tappers." He looked hard at the author's name. That evening he tapped with a new assurance upon Miss Howland's dressing room door.

"Well?" she called.

"I know now what your husband is."

"Yes?"

"Yes. He's a second-story man."

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Otis Skinner is an enemy of pose. I know no one who so completely divorces his professional from his private life. And he has little patience with theatrical airs. He tells with the Skinner sidelong smile the story of a Chicago interviewer who tapped upon the door of a visiting star's dressing room.

"Who is it?" the star inquired in perfectly normal voice.

"I," and the interviewer gave her name.

There was a pause, then a husky voice answered, with a Camille cough, and a quaver:

"Please wait. I cannot see you now. I am still Camille."

The interviewer hustled off, her emphatic heels announcing that she sought copy in other dressing rooms. The door of the star's room opened hastily and her maid's anxious head appeared.

"Come right in, please," she implored.

"Miss Blank is now herself and will see you."

THE NATIVE GIRL.

## WATERCOLOR EXHIBITION.

The annual exhibition of the watercolor artists at the League building on Fifty-seventh Street is unusual both in completeness and in the quality of the work. The walls of all three halls are completely covered with interesting paintings and wash drawings. Not the least absorbing feature of the exhibit consisted of the originals of many illustrations which have recently appeared in prominent magazines, some of the color work reproduced in the *Century* commanding especial attention. Many observers pause long in contemplation before the fantastically symbolic and strangely decorative illustrations arranged by Mocha to expound the text of the *Lord's Prayer*. The amateur connoisseur could not but have his attention arrested by a wonderful lake of pond lilies and by several exquisite marine scenes in subdued tints. Such an exhibition as this is an amazing proof of how much talent is now being devoted to this department of painting, and even the old-fashioned skeptic cannot but admit that some of the minute effects attained border upon the miraculous in detail and delicacy.

## HENRY DUGGAN.

The picture on the first page of *Tran Mission* is a portrait of Henry Duggan. His professional career is of only seven years' duration, but in that time he has been identified with several of the best stock companies. The experience he received while in them, especially Keith's Albee Stock company, has proven invaluable to him. The excellent training and the many varied parts, 200 in all, ranging from Billy Hopkins in *Lost Paradise* to King Claudius in *Hamlet* and the title-role in *The Parish Priest*, proved his versatility. He is seen to best advantage in heavy and character roles. He also played a successful season with Mary Manning in a road tour of *Janice Meredith*, and has just finished a ten weeks' engagement in vaudeville with Francis Owen in the delightful playlet, *The Benediction*. Mr. Duggan invites offers for the coming season.

## GREEK PLAYS AT HARVARD.

The department of the classics at Harvard University proposes to present the Agamemnon of *Eschylus* on June 16 and 19, 1906. These performances were to be given in the Stadium, the great coliseum known to the public as the athletic grounds of the university—which will be arranged to reproduce, as far as possible, the open air theatre of the Greeks. Music for the choral odes, composed especially for the occasion by J. Ellerton Lodge, is now in preparation. Prof. W. W. Goodwin's translation of the Greek text is to be published in the *Libretto*. Tickets will be on sale in New York by Tyson and Company, at the Fifth Avenue Hotel.

## IROQUOIS THEATRE COMPANY BANKRUPT.

The creditors of the Iroquois Theatre Company have received notice that the company has been adjudicated a bankrupt in Jersey City and that a meeting of the creditors would be held on May 11 in the Exchange Building in that city. There are now pending against the company suits aggregating \$2,000,000 for damages sustained in the burning of the theatre in December, 1903. Almost all of the merchandise creditors have been paid out of the money secured by the sale of the theatre to the Metropolitan Theatre Company. The only creditors to suffer are those suing for injuries sustained and the estates of those who were victims of the disaster.

## MARION DRAUGHN LOSES SUIT.

The suit brought by Marion Draughn against The Clansman company for alleged breach of contract, with damages at \$12,000, has been decided by the Supreme Court in favor of the defendant.

## BOOKS AND MAGAZINES.

A HISTORY OF THEATREMAN'S ART. By Ed. Maitland. Translated by Louis and Clara. Vol. IV. Boston and New York. Published by J. R. Lippincott Company.

It is seldom indeed that the dramatic reviewer has the pleasure of reading such a book as this history of the development of theatrical art in France during the seventeenth century. The author in his preface declares that he does not wish his book to be considered as a biography, properly so called. As the author says, it supplies more of the background of theatrical history and goes less into aesthetic details about Moliere as a dramatist and poet, yet the portrait of the great French artist sketched against this "background" of contemporary events and events stands out more clearly than ever before. An infinite amount of research must have been necessary to collect the exact and voluminous data which, for instance, contains the names and some personal and artistic account of every actor or actress who ever played in one of Moliere's companies or obtained marked distinction at the antiquated Hotel de Bourgoigne or any of the less permanent theatrical troupes. The picture of Moliere himself is very vivid and very personal, clearly showing the effect of his early provincial career and his unhappy marriage with the capricious younger sister of his former mistress. There is also an amusing and detailed account of Moliere's personal rivalries with his jealous opponents which reminds one of Ben Jonson's troubles half a century previously in England, and considerable space is devoted to the antagonism of the church, caused by his bold onslaughts on clerical hypocrites in *Tartuffe* and kindred satires. Not one of the least fascinating features of the book is the publication of accounts kept by the treasurer of Moliere's theatre, for these records prove acting and playwriting to have been far more lucrative than is ordinarily imagined. "The present *Comedie Francaise*," says the author, "that is, the French National Theatre, dates its origin from the year 1680 (after the death of the master, when, by the king's order, the two great companies were united). It would have seemed more natural to have chosen 1650, the year when Moliere returned to Paris victorious, for not only is it a fact that it was Moliere's theatre which consolidated the two others, but, what is more, it was Moliere who impressed the stamp of his greatness on the French theatre."

PARADISE LOST, a drama in four acts and eight scenes, adapted from John Milton's epic poem, by Walter Stephens. Memphis, Marshall, Hamilton, Kent and Company, London.

In the introduction of this painstaking but singular work, the author dwells at considerable length upon the fact that the English public censor refused permission to have the drama produced, because being "Scriptural" it was ineligible for public license. Mr. Stephens contends that "a play dealing with a great human tragedy depicted in Holy Writ is highly educational and beneficial, both spiritually and morally, to its holders; for such plays touch the very heart of mankind, and something that affects this gains even a supreme victory for good." The author continues to explain that he hopes to have the play presented in America, where standards are more liberal and less antiquated.

As a matter of fact, the British censor need never have taken the trouble to condemn *Paradise Lost* in dramatic form, for the simple and sufficient reason that no practical manager would be likely to produce it unless he happened to be acquainted on a small scale in "shades" and "moralities." Sir Henry Irving, in *Dante*, arranged cleverly enough to present hell on the stage for a single scene, but the average scene painter would be puzzled to furnish realistic representations of *Hades*, *Pandemonium*, the Gates of Hell, *Mount Niphates* and *The Garden of Eden*. The average costume would be somewhat perplexed suitably to garb Adam, Eve, seven angelic immortals, twelve Phantoms in *Hades*, and his demons—and a host of furies and striking apes. The average actor or actress would be perplexed if called upon to impersonate these phantasmal creations.

As a literary work, this version of *Paradise Lost* has a distinct value, inasmuch as most of the verse has been carefully preserved and the dramatic nucleus of the epic has been skillfully extracted and condensed. Many people who would never acquire the patience to peruse the whole of what is generally conceded to be the greatest epic poem in the English language, can find in this version of the epic in less complicated form. Mr. Stephens has accomplished much, but he should not imagine that he has achieved the impossible. No modern audience could be expected to sit through so many pages of poetic declamation, with practically no theatrical action, however elaborate the tableaux and however elevated the inspiration.

PLAYS PLANNED AND UNPLANNED. By Bernard Shaw. Published by Brentano's, New York.

Another edition of these famous satiric plays by the ruthless Irish wit is an incident worthy of literary and dramatic note. Bernard Shaw's compositions have the rare quality—rare for plays that make practical account on the stage—of reading even better than they act. Before seeing a Shaw satire one should certainly devote an hour or two to a careful perusal of the text, as it is quite impossible otherwise to apprehend the subtle humor in the detail of his handwork. After seeing a Shaw production the student certainly finds himself amply repaid if he has the patience to examine the dialogue a second time. Whether or no Shaw is to go down on the records as a great dramatic author he is assuredly to be counted as one of the most wonderful and accurate writers of modern English. That the public appreciates the literary value of these plays is sufficiently attested by the huge sales to the credit of this collection. This is no place to expose the fallacy of Shawism as a philosophic cult, which the reviewer has already referred to on several occasions. The evidence is all here. Let the industrious and impartial student read himself and pronounce a verdict according to his own persuasion. In "Plays Planned and Unplanned" the reader will find all that is best and most delightful in Shaw, much of what is worst and most superfluously offensive. As far as presswork and arrangement are concerned this edition is a librarian's ideal.

A NEW VIEW OF HAMLET. By Otto Feltzer.

This rather singular pamphlet, written by a man who has obviously devoted much careful study to the subject, is divided into two sections. In the first of these, dated 1898, he undertakes to show that *Hamlet* is anything but an heroic character, and by numerous citations, especially emphasizing his brutality toward Ophelia, apparently succeeds in stamping the melancholy Dane as a man without resolution or even ordinary virility. This first section asks the question, "Is he a degenerate?" In the second part, dated 1905, the author answers his own query in the words, "He is no degenerate, if correctly presented." The author, who claims to have seen all the *Hamlets* from Murdock to Sothern, suggests what he believes to be a totally new characterization. In all seriousness, some of these remarks seem to be not unworthy of consideration. He says that *Hamlet* should address Ophelia more mildly than he ordinarily does, and that with this modification his words are justified by the recent misconduct of the queen and his suspicion that even Ophelia is acting as a royal spy. Though his treatise cannot be regarded as seriously important, it is interesting to read.

## METCALFE'S BILL DEFEATED.

James S. Metcalfe, dramatic critic of *Life*, was rushed suddenly to Daly's Theatre on April 30. His bill, making it a misdemeanor to exclude any one from a theatre without showing cause, known as the Gardner bill, came up in the New York State Senate on May 2 and was defeated by a vote of 21 to 19. The Murphy bill, which was identical, came up in the lower house the week before and was passed by a vote of 85 to 17.

## REFLECTIONS



Photo by Otto Siering Co.

Above is an excellent picture of Florence Blodley, who has just closed her second starring tour in *The Street Singer*. Besides being one of the most versatile of artists, Miss Blodley has done a great deal for charity the past two seasons. With her tambourine she has collected hundreds of dollars, which she has contributed to the Actors' Fund, crippled children, the San Francisco sufferers, and also to hospitals and charitable institutions throughout the country. Having placed herself under the tuition of Ferdinand Tortani, her voice has developed to such a degree that in the near future she will be heard in a high class musical production. Miss Blodley has refused several tempting offers to appear in vaudeville this summer, and will take a much needed rest, her first vacation in years.

The *Riots in Russia*, a new melodrama by Will M. Crisane and Howard Wall, will be presented at the Standard Theatre, Philadelphia, the week of May 21. Darcy and Wolford have the exclusive agency rights.

Howard Wall has sold his comedy-drama, in Dixie's Land, to Locomote and Fisher, managers of Moray Stock company, and also disposed of his interest in *Led Astray* by Love and a Young Girl Saved to John T. McIntyre.

Enrico Caruso was presented a bronze bust of himself by the M. H. Singing Society of American Ladies of New York on his return from San Francisco.

The dramatic section of the New York Philo-Celtic Society presented in Gaelic on Saturday evening last An Feadh at the Lexington Avenue Opera House. It is a one-act drama by Dr. Douglas Hyde, president of the Gaelic League, who is now lecturing in this country in the interests of the Irish literary revival. The English name of the piece is *The Marriage*. It deals with the wanderings of Raftery, the blind minstrel of Connacht, in the days of O'Connell. The drama shows the Irish people in their every-day life.

The New York Public Library has published a list of the Oriental drama, so far as the library contains the works.

Alan Dale sailed on April 29 for Gibraltar. He will spend the summer visiting the theatres of Spain, and will also go to Paris and London.

One person was killed and three severely injured in a theatre panic at Barcelona, Spain, on April 29.

The Little Cherub, an English musical play said to possess a certain merit, will be presented at the Criterion Theatre, in August, with Hatfield Williams in the leading role.

James K. Hackett's lease of *Lew Fields' Theatre* has been recorded. The term is for five years at an annual rental of \$35,000.

Thelma Fair has been engaged for the prima donna role in *The Student King*.

Howard Kyle opened his starring tour in Carl Herbert Paul's play, *Her American Prince*, at the Colonial Theatre of Peekskill, on April 28. The piece is a romantic comedy-drama in four acts and six scenes.

Frank Keenan has filed a petition in bankruptcy, with liabilities of \$5,232 and assets consisting of \$4.53 in cash in his pockets and stage make-up, \$15, which is exempt. He owes \$2,145 for salaries, of which \$1,730 is to Katharine A. Keenan, Walter C. Jordan is a secured creditor for \$2,215, money lent, and has no collateral these plays: *At the Threshold*, *The Lady Across the Hall*, and *The System of Dr. Tarr and Prof. Fether*.

John Whiteley sailed from Philadelphia, on April 29, to spend the summer in Europe.

George Lionel Bayboit has severed his connection as business manager of *The Honeymoon* company.

Emily Dodd has been obliged to sever her connection with Robert R. Mantell's company and return to her home. The strain of playing Mrs. Mantell's parts, *Cordelia* and *Lady Macbeth* at very short notice and with but one rehearsal resulted in a nervous break down and necessitated an enforced rest.

Eleanor Merron's successful rural play, *The Dairy Farm*, after a season's rest, will go out for next season, opening about the last week in August. Miss Merron is at work on other plays, and her achievements thus far as a dramatist promise something worth while.

Nettie Whelan has been permitted by the courts to change her name to Adele Ritchie, Jr., in order that she may inherit the property of the senior Miss Ritchie, who is her aunt and godmother. This is said to be the first case on record of a woman being permitted to take the name of another with the affix of junior.

Sir Charles Wyndham has arranged to bring his company for a tour of the United States, beginning next January and continuing until Easter.

After the close of Fritz Schell's season in Mlle. Modiste at the Knickerbocker Theatre the house will be closed for the summer for extensive improvements. New seats, carpets and furnishings will be provided, and the color scheme entirely changed.

Janet Priest has just closed a long and successful season with *The Maid and the Mummy*. Next season she will forsake Muggay and seek new fields of conquest.

John A. MacMartin, chief auditor of the Shuberts, and Madeleine Brush, of Brooklyn, were married on April 27. They sailed for Europe on the following day.

The friends of Jennie C. Wilder will give her a benefit at the Princess Theatre on May 25, at which two new plays will be produced.

Kathryn Osterman, who has been playing the Widow Montague in *Pie in the Sky*, was called to New York from Danville, Ill., last week in response to a telegram announcing the serious illness of her sister Ray.

James J. Ryan, who has been playing General Forrest in *The Clansman*, Eastern company, has been transferred to the Western company, playing Silas Lynch.



## AT THE THEATRES

## Daily's—Cousin Louisa

Farthest comedy, in three acts, by Frederick Paulding. Produced April 30.

Paul Patterson Shotland..... Charles Cherry  
Matthew Hexton..... Samuel Reed  
David Darriott..... George Freret  
Florence Darriott..... Kate Denin  
Tynan Peetwaite..... George Freret  
Harriet Kirkwood..... Kate Denin  
Bertha Kirkwood..... Dorothy Revelle  
Thomas Challoner..... Thomas Ince  
Louisa Farbell..... Lucia Van Buren

Cousin Louisa was probably intended by the author as a satire on fortune hunting. The action, almost without exception, is money greedy, and the dominant motive is their greediness. The motive has been used in plays many times, and while its possibilities may not yet be exhausted, no new development is shown in Mr. Paulding's comedy. The desire of a collection of heirs to obtain possession of a legacy the distribution of which depends on an outside party, and the methods adopted by the outside party to discover their worthiness, form the theme upon which has been strung lengths of discourse and a number of situations varying in quality.

Cousin Louisa is the widow of a wealthy Mr. Farbell, who left five millions of his estate to five heirs, to be divided among them as Cousin Louisa sees fit. Pretending to be the niece of Matthew Hexton, executor of the estate and friend of the heirs, Cousin Louisa lives in the family without her identity being discovered. The rescues Florence Darriott from a marriage with an aged creditor, Florence's father by arranging for her escape in the elopement of the young girl with Thomas Challoner, a Cornell graduate. A rainstorm interferes with the perfect carrying out of the plan, and, having hidden Florence in her room, Cousin Louisa is accused by Bertha Kirkwood, known as "Pussy," of harboring a strange man.

Cousin Louisa's ex-first husband, Paul Shotland, from whom she got a divorce on account of his poverty, makes love to her, is accepted, refuses to marry her because of her wealth and offers to protect her when she is accused by "Pussy." Cousin Louisa succeeds finally in getting her protégée married, discovers untruthfulness in two of the heirs, Tynan Peetwaite and Mrs. Harriet Kirkwood, distributes the wealth as seems best, and then takes advantage of a clause in her dead husband's will to give up her dower rights and remarry her ex-first husband. During an interval when she is not on the stage, Matthew Hexton and Mrs. Kirkwood, who were childhood sweethearts, agree to pass the remainder of their lives together.

Were there a more probable story, and a condemnation of tiresome dialogue, it might not be necessary to write Cousin Louisa down as a failure, for some of the situations and scenes are extremely well conceived and extremely well managed. The idea of bringing back a divorced husband to make love to his former wife possesses possibilities that were unfortunately not carried out, and the result of the thunderstorm that spoiled the elopement might have been developed into more logical comedy. A tertiary love interest, that between the old man and the old woman, detracts from the main theme and is out of place.

In spite of its impossibility, the piece was generally well played. Mary Van Buren as Cousin Louisa did some excellent work, and her constant presence on the stage came very near saving the play. Dorothy Revelle, too, was very good as the catty Bertha Kirkwood, who spitefully spied on all that happened. Kate Denin Wilson had a painful duty to perform in playing Mrs. Kirkwood, but she made the most of the part. Paula Gloy was rather unattractive as Florence, though she extracted some comedy from the situations in the second and third acts. Charles Cherry as Paul Shotland seemed overcome by the artificiality of the role, but in a quarrel scene with Miss Van Buren in the second act he gave evidence of considerable dramatic energy. Samuel Reed did very little with the role of Matthew Hexton. Charles Swickard, too, was unsatisfactory as David Darriott. George Freret as Tynan Peetwaite was lively and full of snap and carried the role well. Thomas Ince did satisfactory work as Thomas Challoner, though the character was weak and unsatisfying.

The play was withdrawn on Saturday night, and the theatre will probably be dark for the rest of the season.

## Fourteenth Street—A Square Deal.

Political comedy drama, in four acts, by Edward E. Rose. Produced April 30.

Hannibal Hawkins..... Otis B. Thayer  
Clinton Hargrave..... Elliott Dexter  
Maria Jones (Husband, Sam)..... Colin Campbell  
David Wordley..... S. S. Whitte  
Caleb Hannon..... Carl Fey  
Phileas Judson..... Herbert Murkett  
Nell Rhythe..... William F. Haddock  
Leon Hight..... Joseph Mann  
Johna Langley..... Joseph Mann  
Seaton..... William F. Haddock  
Chinese Ambassador..... Joseph Mann  
Hargrave's Servant..... Joseph Mann  
Anna Hower..... William Woodford  
Ruth Lighton..... Clara Knott  
Little Fox..... Gertrude Bondhill  
Maria Jones..... Selda Sears  
Mrs. Daisy Maywell..... Lydia Knott

However severe a trial a long series of dramatized novels may be to the suffering public, such craftsmanship is evidently sound practice for the playwright; at least Edward E. Rose has obviously profited from a laborious study of construction. The audience at the Fourteenth Street Theatre are emphatically getting a square deal, not only in name but in fact. Mr. Rose has been as honest with his actors and public as was his hero, Hannibal Hawkins, with the State Legislature of Kansas. A Square Deal is a splendid piece of dramatic masonry, built on a steel frame as substantial as those unshaken even by the great earthquake. It suggests The County Chairman; naturally, it lacks a certain quality that the George Ade success possessed in abundance, but, on the other hand, George Ade never in his life put anything together with such a display of competent theatrical workmanship. Perhaps the comedy would seem less amusing if produced in one of upper Broadway's gilded palaces of amusement, but it contains several ingeniously eccentric characters who would be vastly laughable at any locality between the poles and the equator. Down in Fourteenth Street it exhibits the dual virtue of being distinctly above the average of the house without ever reaching beyond the popular range of appreciation. Many features of the Forty-second Street environs, in search of an innocent and truly enjoyable entertainment, would be amply repaid for the effort of making an excursion downtown.

Frankly, the strongest feature of A Square Deal is not its local color. Yet, after all, there seems to be room for doubt whether the paramount importance of these locality pigments hasn't been recently exaggerated. If it had not been explicitly stated that the scene was laid in Kansas most observers would have placed it almost anywhere else rather than in that cyclone belt of eternal wind and withering droughts. Many of the characters had an unquestionable New England flavor and gave utterance to their thoughts with something closely akin to a "by gosh" twang, though that peculiar species of "down East" profanity was happily absent. This nasal propensity of men and women who interpret "rural" roles is a mystery as yet unsolved by artistic or pathological analysis. So to speak, the country atmosphere, imaginary though it is, must contain the catarrhal bacillus. The vital portions of the piece are the plot and two or three extraneous character roles. Hannibal Hawkins, having risen to prominence in Girdley, Kan., has settled down to tell the truth, live at ease and occasionally relieve the monotony with fishing expeditions. Since the days of Walton, exceptionally honest men have generally contracted the angling habit—probably because no man is held strictly accountable for his fish

stories. The said Hannibal has supplied the money to educate a young lawyer by the name of Clinton Hargrave, who is much fascinated by the virtues of the young school mistress, Ruth Lighton. In spite of his gray hairs, Hannibal has also silent aspirations in this same direction. David Wordley, whose name is as appropriate as if it had been borrowed from Bunyan, has planned a pernicious legislative scheme by which he hopes to obtain possession of the public lands of Kansas. Young Hargrave promises to obey dictation if only Wordley will aid him to win the State Senatorship; which honor the mercenary villain proceeds to secure for his tool by telling Hannibal that Ruth and the young man are engaged and that Clinton is only waiting for the opportunity to claim his bride. Hawkins sacrifices his own ambition for the sake of the woman he loves, withdraws from the contest and assists Hargrave into office. Like most of these superlatively honest men on the stage—and many of them in actual life—Hawkins is a fool in love and credulous in everything. Hargrave goes ahead to bamboozle the Legislature, according to the directions of his master. A vacancy occurs in the Senate through the death of a member. Hannibal H. returns from the Pacific Slope, discovers that corruption is rampant, wakes up to the fact that the people aren't getting a fair deal—as Hargrave promised him they should—enters the field himself and, after a truly exciting contest, gains his election to the vacancy. In the last act young Hargrave, penitent, deserts his Wordley tyrant, delivering a masterly speech against the measure which bears his own name. Hannibal becomes affianced to Ruth, who has been acting as his private secretary and who has advised him from the Genesis of the story; the divorced and fascinating Mrs. Daisy yields herself to Hannibal's uncouth secretary, Phileas Judson, rustic sentimentalist; and little Kitty Fox is betrothed to the upright Caleb Hannon. The election scene in the third act is at once thrilling and strongly humorous in its personal and political details. It was "pulled off" with unusual enthusiasm, both from principals and "supers." The scene in the anteroom, when the door was thrown open and young Hargrave was heard denouncing the land bill, added to the drama a moment of sterling intensity.

Otis B. Thayer is a second edition of Macklyn

charming as little Kitty Fox, and Selda Sears's characterization of the home-loving Maria was much superior to her make-up.

## Wallack's—The District Leader.

Musical comedy-drama, in two acts, by Joseph E. Howard. Produced April 30.

Mr. Partridge..... Fred J. Barnes  
Eva Whittle..... Charles M. McDonald  
The Man Who Wants to Bet..... Mark Sullivan  
Sam Grady..... Mark Hart  
Grace Lowton..... Florence Sinnott  
Tom Cole..... Dave Lewis  
Clinton Goddard..... Allen Bennett  
Dan Lowton..... Joseph Allen  
Valeria Granger..... Ida Emerson  
Florrie Penshaw..... Diamond Donner  
Hop Lee..... Leonard B. Hoyt  
Tim Halloran..... William F. Davis  
Willie Carter..... Leon Pam  
The Belle of Chinatown..... Leon Pam  
Jim Halloran..... Harry Stone  
Dutch..... E. G. Stockwell  
Jack Downing..... Joseph E. Howard

This peculiar combination of melodrama, farce and familiar music seems to be an imitation of either the Harrigan and Hart style of play or the later George M. Cohan concoctions. Lacking the art of the former and the blatant patriotism that helps to make the latter popular, Mr. Howard's attempt is simply a tiresome hash of incidents, characters and songs, poorly constructed and generally poorly played. Had it been put on at one of the cheaper theatres, where audiences are trained to receiving the unimportant, it might have been witnessed with some sort of approval. Attempted on Broadway, it aroused very little else than laughter and pity. Laugh-ter at the attempt and pity for the playwright.

The story is about a candidate for State Senatorship, Tim Halloran, who is in love with Grace Lowton, daughter of the Republican candidate for the same office. Halloran's campaign manager, Sam Grady, turns traitor and attempts to defeat his candidate by sending him away on the eve of election, and arranging for the arrest of Tim's opium drugged brother. The scheme is frustrated by Tom Cole, a newspaper man, who is really the brother of Tim's fiancée. Tim wins the election and the girl, and Jim is rescued from his life in Chinatown by his former

Allen Bennett as Clinton Goddard and Joseph E. Allen as Dan Lowton were neutral. Joseph E. Howard appeared in a small part and sang "The Big Banquet," something after the manner of Andrew Mack. The other roles were of but little consequence, though E. G. Stockwell was fairly good in a small bit in the second act.

There is no reason to believe that the play in its present state will succeed either in New York or on the road.

## Irving Place—Nina.

Operetta in two acts, book and music by Anton C. Eggers. Produced May 1.

Leon le Bouef..... Emil Munch  
Jeanette..... Elise Erdmann  
Nina..... Albertine Margadant  
Maurice Gervais..... Gustav von Seyffertitz  
Jean..... Willy Frey  
A Gendarme..... Louis Koch

A refreshing change from many so-called musical shows seen on Broadway this season is Nina, a two-act operetta by Anton C. Eggers, which made its debut at the Irving Place Theatre last Tuesday night. The very large audience at the opening was pleasantly surprised by the entertainment offered it. Herr Eggers, who is a New Yorker, responded to enthusiastic calls for him at the end of each act.

The cast calls for only six persons. The chorus is noticeable by its absence, which awakens no regrets. Of the book the less said the better. Fortunately, there is very little of it, and that little is clearly used only as the wire on which to string the tunes, the trifling incidents suggesting the motifs of the songs. The music is another story. It is always scholarly and never descends to the clatter of cheap and common-place jingle. Neither does it suggest other tunes we have first heard on the stage and afterward done to death by whistlers on the streets, a cue to the composer to repeat himself, with slight variations. Nina is very melodious. Where melody is so abundant it would be difficult to choose any shining examples. There were solos, duets, trios and quartets. A capital song in the first act, with a Spanish swing to it, made a big hit. Another, more or less comic-song, was also repeatedly encored. In the opening song the composer tried his hand at grand opera, without any very favorable results. In his light music, however, he was entirely successful.

The story opens with a quarrel between Leon le Bouef and his wife, Jeanette, both former opera singers, over the gambling proclivities of the husband. Madame decides to break off marital ties and go back to the operatic stage. She has informed Maurice Gervais, director of the Opera, of her intention. She leaves the house to see him at his office, but misses him, as he has gone to call on her at her house. There the director finds Nina, the maid, a talented girl, with ambitions to go on the stage. At first he mistakes maid for mistress, but the girl soon enlightens him. The two find that they are childhood friends and former lovers. The old affection flares up again and they plight their troth. Nina is to do the leading soubrette roles in her husband's company. Madame le Bouef returns, and Nina, not wishing to have Gervais discovered with her, hides him in her mistress's boudoir. Monsieur follows his wife shortly. He has lost all he owns at cards and decides to suicide, but changes his mind. Gervais is taken for a burglar and has to make a hasty exit. He returns in propria persona, announces his engagement to Nina and offers to lead in his company to Madame and Monsieur, who have become reconciled.

Elise Erdmann sang the heavy soprano role of Jeanette. She has a good voice, of considerable range, but her singing was sometimes marred by over-loudness. The title-role was assumed by Albertine Margadant, a capable soubrette, with a light soprano. Emil Munch did well as Leon le Bouef. Gustav von Seyffertitz, the Gervais, received a great welcome. He was his usual amusing self. Willy Frey as a tipsy man-servant aroused much laughter.

The augmented orchestra was led in masterly fashion by Gustav Ehrlich.

## Murray Hill—Escaped from Sing Sing.

Dominick Murray's well-known melodrama, Escaped from Sing Sing, was last week's attraction at the Murray Hill. Albert Lando appeared as headliner, playing seven characters and commanding much applause by his versatility and quickness. Blanche Holt had some amusing lines as Maggie Gallagher. Lillian Buckingham, distinguished in appearance, played Elizabeth Sedley and made a very alluring adventuress. M. J. Sheehan's good work was noticeable in the part of Matthew Redford and J. Frank Gibbons was equally successful as Gabriel Vanstone. James Champion handled the role of Dr. Arthur Vanstone neatly, and Lee St. Elme as Carl Albrecht offered some German comedy. The Albrecht Vanstone of Lucy Blase was given with intelligence and feeling, while Milton Smith and Arthur Kline did well in their "tramp" roles. Others who appeared were Richard Milroy, J. F. Watson, Fred Fuller, and Leo Bailey. This week, Nell Burgess in The County Fair.

## Harlem Opera House—The Masqueraders.

William J. Kelly and his newly organized stock company made their first appearance at the Harlem Opera House on April 30 in Henry Arthur Jones's play, The Masqueraders. Mr. Kelly was at his best in the role of David Ramon and Dorothy Donnelly was charming as Dulcie La-rondie. Others in the cast were Thomas McLane, Daisy Lovering, Julia Blanc, and Charles Reynolds. This week, Sewing the Wind.

## At Other Playhouses.

Hudson.—This is the last week of The American Lord at this house. Next week Robert Loraine resumes his run in Man and Superman here.

Wentz Hall.—Florence Bindley in The Street Singer was extremely popular here last week, making a big personal hit with her songs. This week, Jessie Bonstelle in Zaza.

Thalia.—The Russell Brothers in The Great Jewel Mystery were the attraction last week. In the cast, besides the stars, were John Russell, Jr., Thomas G. Lingham, Royal Thayer, Frank Battin, G. A. Wylie, William Hexter, C. E. Fogg, John Burt, Annie Conroy Russell, Katherine Vincent, Kate Goodrich, Flora Bonfante, and Annie Gould. This week, Tracy, the Outlaw.

American.—The Four Mortons in Breaking Into Society played a week's engagement to excellent business. The cast was practically the same as when the musical farce was seen at another house earlier in the month. This week, Houdini and company.

Manhattan.—Charles's Aunt is in its eighth week at the house, still playing to big audiences. The time has been extended, so that the revival may run into the summer months.

Star.—Chinatown Charlie pleased Harlem theatregoers last week at this house. This week, Selma Herman in Queen of the Convicts.

Grand Opera House.—May Irwin in Mrs. Black is Back was the attraction here last week. Chauncey Olcott in Edmund Burke this week.

Savoy.—The Girl Patsy, now on the road, is announced as the next attraction at the Savoy Theatre.

Loric.—How He Lied to Her Husband was revived by Arnold Daly last evening, preceding Arms and the Man.

Majestic.—Henry Miller appeared in the role of Rev. Gordon Claverling with Margaret Anglin in Zira on April 30, and will probably remain in the cast until the close of the season. De Wolf Hopper in Happyland begins an engagement here this week.

Metropolis.—Buster Brown, with Master Gabriel, found favor with good houses last week. This week, The Smart Set.

Academy of Music.—William Lackaye will appear as Svengali in Trilby this week.

Yorkville.—Me, Him and I was the first offering at this house since Hurlty and Seamon assumed management, and to judge by the size and the enthusiasm of the audience the patrons are pleased with the new policy. This week The Four Mortons in Breaking Into Society will be the attraction.

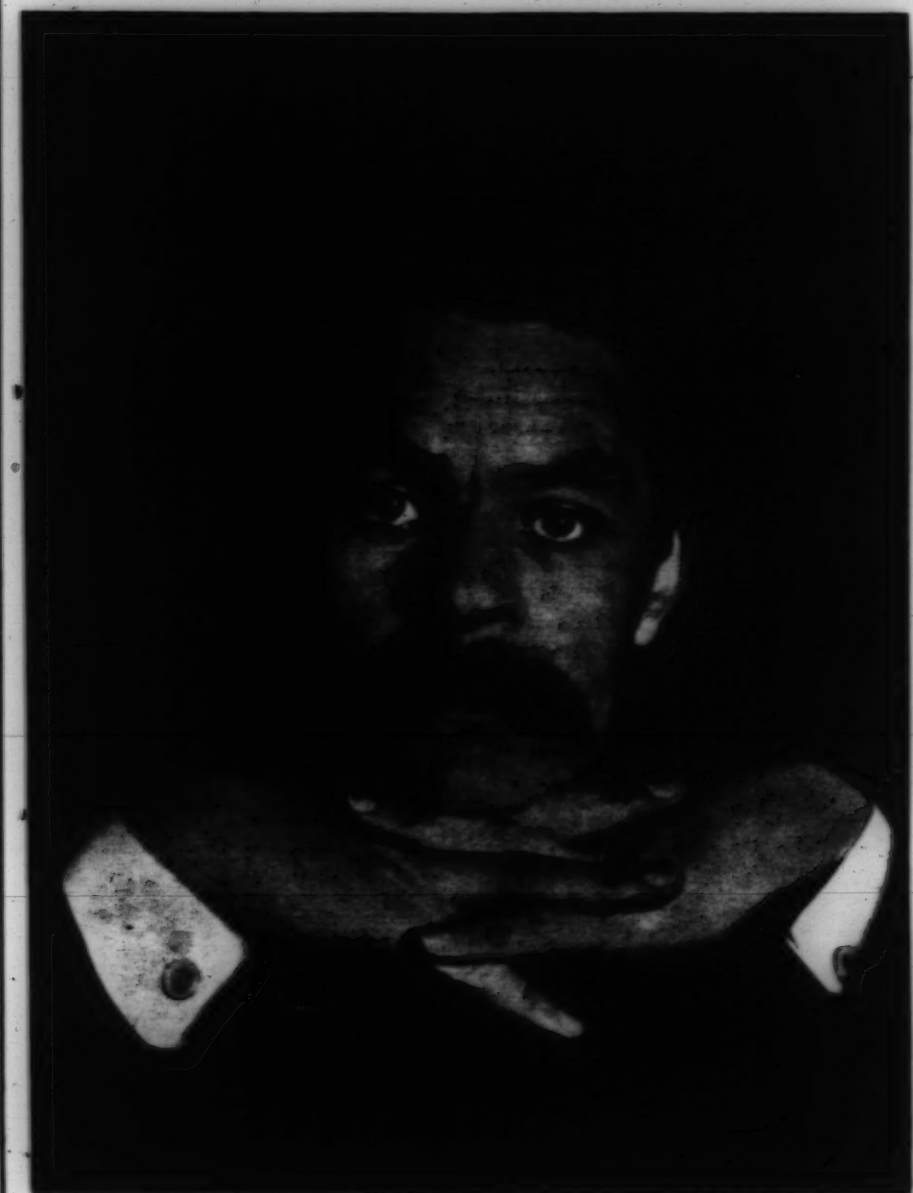


Photo Copyright by Vander Weyde, N. Y., 204.

## MAXIM GORKI.

Maxim Gorki, still a man in early middle life, has attained a most extraordinary international reputation as a result of his socialistic writings both in narrative and dramatic form. Having himself lived and toiled among the Russian poor, and being gifted with a remarkable power of description, his works cannot but leave a deep impression even on the most hostile and skeptical minds. It would be a mistake to regard Gorki as a great dramatist in any exact sense of the word, for his deficiency in technique and the quality of theatrical action is too painfully apparent.

Arbuckle; a reprint with plates more or less the worse for wear. His acting was noticeably monotonous, all in one ultra-beneficent key, so to speak; yet he looked the part, mastered the not very intricate spirit of the piece and roused the sympathy of his audience. Clinton Hargrave was excellently well performed by Elliott Dexter, who, up to the last moment of regeneration, was consistently bent on the main chance without ever becoming offensively a cad. S. S. Whitte was a villain of the aggressive and concealed type, proud and "loud," true to his role; and William F. Haddock made the meanest and most peridious sort of a scheming lieutenant. Joseph Mann was good in both of his minor roles—that of the blind soldier of the Grand Army, a Fourteenth Street ideal of impetuous integrity; and that of the mute Chinese ambassador. Carl Fey looked and behaved precisely like such a country storekeeper as he was called upon to impersonate. However, the two most delectable characters were the comedy roles of Sam, "Maria Jones's Husband," and Phileas Judson, Hannibal's secretary and professional idealist of woman-kind. Sam was tall, awkward, cadaverous and bashful, a man who feared his wife, but who, on election day, proceeded systematically to pummel recalcitrant voters into line by the sheer and indomitable force of his lean right arm, stuck to it manfully. Clara Knott gave an acceptable performance in the leading role of the romantic young school mistress, but the real hit of the evening was scored by Lydia Knott in the far less prominent part of Mrs. Daisy Maywell, the giddy grass widow. The latter she appeared the audience unimpaired its batteries of applause. She had what is known as a "laughing part," and, with such a silly, rollicking, infectious, high treble laugh words would have been superfluous. Her "giddy giggle" was as contagious as a yawn. Gertrude Bondhill was

wife. The first act takes place in the lobby of the Kaufman House, and at intervals between the incidents of the story young ladies do some rather clever dancing and several songs are sung. The finish of the act is novel. Real scrub women enter and begin to mop the floor as the curtain descends. The first scene of Act II shows a clean and well arranged street in Chinatown, and the young women sing again and form some extremely pretty groupings. The second scene is laid in Union Square, that resembles a woods with a background of houses. Here a sea-saw chorus affords some pleasure. In fact, all the choruses are well arranged, the dancing is good, the young women have fair voices, and if there were more skill evident in the plot and more originality in the music some hope might be felt for the piece.

Harry Stone plays the double role of the Halloran brothers, and is good as the opium fiend. His song, "What's the Use of Dreaming?" received considerable applause. Mark Sullivan as the man who wanted to bet did some excellent comedy work. Most of the few good lines were his, and he made all of them count. Charles McDonald as Ezra Whittle also extracted much straight comedy from the character of a New Jersey editor. Diamond Donner, in a part that gave but little scope to her talents, was delightful as Florrie Penshaw and sang her song, "A Heart to Let," very well indeed, though the song itself was very like something still being whistled on the street. Florence Sinnott as Grace Lowton was also handicapped by a bad role. Ida Emerson as Valeria Granger, too, might have done more with a better character. Leona Pam was scarcely heard in her song, "Sing Sammy." In the second act, Dave Lewis as Tom Cole played his straight part very well, but, while he danced with some grace, he failed to give complete satisfaction. Mark Hart looked the part of Sam Grady, but played it carelessly.





The Lion and the Mouse, one of the best, which was fortunate enough to have just left Fresno before the disaster, played last week. April 23 at the Masonic, but it must be said that the production was decidedly light. The piece was well handled by a carefully selected cast. Gertrude Coghlan as Shirley, Rosemary was much praised on the opening night. The part of Mrs. Fitts, played by Mrs. Coghlan, who did some very clever work. Joseph De Grasse as Sebastian handled his part in a dignified and masterful manner, and the rest of the cast was not found wanting.

Barbara Frische was revived at the Masonic last week, and a creditable production was offered. The author, appearing to splendid advantage. Robert Morris and his wife (Miss Donnell) made their reappearance with the cast, and were both given a glad welcome. Mr. Morris formerly was drama-critic for the Los Angeles, and he is a capital actor of comedy parts. One thing must be said of this stock co., and that is that they always show a degree of interest and freedom each week. Perhaps the greatest next week. Mr. Morris very generously gave 10 per cent. of the proceeds of this past week to the San Francisco relief fund.

At the Grand 22-26 the Ulrich co. gave a capital production of The Sign of the Four. The piece is based on the famous novel by Sir Arthur Conan Doyle. The production was excellent, and the cast was well chosen.

The Little Trooper was continued for a second week at the Grand 22-26, with Lottie Keadell, Robert Fitts, and W. H. West in the principal parts, so with this cast pleasant entertainment was assured. The Ulrich co. will follow.

At the Mason Opera House, a commanding of men and ladies, and a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

## MILWAUKEE.

At the Robert Pease Edwards in The Phoenix Opera House, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

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The supporting cast, composed of the demands made upon them, while the production was a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

## NEWARK.

At the Newark Theatre April 24-25, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

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## COLUMBUS.

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## JERSEY CITY.

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## PORTLAND, ORE.

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## INDIANAPOLIS.

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## DENVER.

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## BUFFALO.

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## PROVIDENCE.

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## ST. PAUL.

At the St. Paul Theatre, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

**LIQUEUR**  
**PÈRES CHARTREUX**

**GREEN AND YELLOW** **RARE PIQUANT FLAVOR**

This famous Cordial, known as Chartreuse, has for centuries been the preferred after-dinner liqueur of Polite Society.

At the Grand 22-26, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

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## SEATTLE.

At the Seattle Theatre, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

## TORONTO.

At the Toronto Theatre, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

## MONTREAL.

At the Montreal Theatre, a capital production of The Sign of the Four, was given. The production was excellent, and the cast was well chosen.

## SNAKE INTO YOUR SHOES

Allen's Foot-Powder, a powder. It cures painful, smarting, nervous feet and ingrowing nails, and it instantly takes the sting out of corns and bunions. It's the greatest comfort discovery of the age. Allen's Foot-Powder makes tight or new shoes feel easy. It is a certain cure for chafing, calluses, eczema, itching, and shoe stores. Try it today. Sold by all druggists and shoe stores. By mail for 25c. in stamps. Don't accept any substitute. Trial package FREE. Address: Allen S. Olmsted, Le Roy, N. Y.



Little Johnny Jones April 20 (insoluble stage employee); big success; good co.; S. R. G. The Night Owls Burlesquers 1. Madame Manicelli and her Eng-



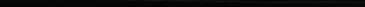
**NASHUA-THEATRE** (A. H. Davis, mgr.):  
Sonne's Band, matinee, April 30 to good receipt.  
Pete's Red Boy 2 amused a good house.

**CLAREMONT-OPERA HOUSE** (H. T. Eaton,  
J. W. Carstensen, mgr.):  
**ALBANY-EMPIRE** (Frank Williams, mgr.):  
Eleanor Robinson in Susan to Search of a Husband and  
30; good business; as made a good impression. W.  
land, with Harry Berger, 2 delighted a capacity  
Alice Nielsen in Don Quixote 2. William Faversham



**VIRGINIA.**  
**RICHMOND.**—ACADEMY (Charles F. McKee  
 mgr.): Orrin Johnson in *The Plainsman* April 26-27







**BRANIFF COMPANIES**

JOHN DELAVAN, Wis., 14. Elkhorn 15. Waukesha  
16. Casswoc 17. Portage 18. Beaver Dam 19.  
BOTHAM, Ont., May 10-12. Charles Frohman (mar.): To-  
ronto. Out, May 10-12. Ottawa 14, 15. Montreal.  
Que., 10-19.

SUABAT, NELLIE: Kansas City. Mo., May 7-12.

HENRY SOUTH (J. C. Rockwell, mar.): Taunton.  
May 8 & October 8.

TYKAS (Hendy) and Currie, mrs.: Chicago,  
Ill., May 1-indefinite.

TYKAS SWEETHEART: Monticello, Ind., May 8,  
Michigan City 9, Espanosa 10, Wausau 11, North  
Waukegan 12, Decatur 13, Garrett 17, Waterloo 18.  
TWIN BRAWN (L. J. H. G. and M. A. G.):  
Elsworth, Ia., May 8, Rock Rapids 9, Laverne,  
Minn., 10, Adrian 11, Jackson 14, Sherburne 15, Blue  
Earth 17, Wells 18, St. Peter 19.

TYLER'S DAUGHTER (Vesper and Sullivan,  
mrs.): St. Paul, Minn., May 6-12. Minneapolis  
13-18.

WILLIAMS, MALCOLM: Worcester, Mass.—Indefinite.  
WOODWARD: Omaha, Neb.—Indefinite.  
WOODWARD (Woodward and Burgess, mngs.): Sioux  
City, Ia., April 15—Indefinite.

**RESERVOIRS COMPANIES.**

ARLINGTON COMEDIANS: Leadville, Col., May 7-  
12.  
BRECKENRIDGE STOCK (Edwin Barrie, mgr.): Ar-  
rington City, Kan., May 7-12.  
BROWN, KIRK (J. P. Macneely, mgr.): Lewiston,  
Me., Nov. 7-8, 30th and 34-35.  
BUCHANAN COMEDY: Fennimore, Wis., May 7-8.  
CHICAGO STOCK (Charles H. Rosekam, mgr.):  
Scranton, Pa., May 7-14.  
CONNORS STOCK (W. C. Connors, mgr.): Island  
Lake, Ill., Nov. 14-18.  
COOK-CHURCH (H. W. Taylor, mgr.): Poughkeepsie,  
N. Y., May 7-13.

THE VANDERBILT CITY Club and Co., mgrs.):  
The Wizard of Oz: J. J. Lester.  
THE WIZARD OF OZ: Seymour. N. Y., May 9.  
TIVOLI MUSICAL COMEDY: Rochester, N. Y., May  
7-Ind-Suite.  
TOM, DICK AND HARRY (A. H. Woods, mgr.):  
Canton, O. Jan. 11.  
WEBER'S JOSEPH: New York city Jan. 1-Indes-  
uite.  
WILLIAMS AND WALKER (Melville B. Raymond,  
mgr.): Brooklyn, N. Y., May 7-12.  
WILLIS NAT M. (Southurst and Currie, mgrs.):  
Philadelphia, Pa., May 7-12.

**MINNETELA,**

DOCKSTADER'S, LEW (Charles D. Wilson, mgr.):  
Lincoln, Neb., May 8, Duluth, Minn., 12.  
DUMONT'S Philadelphia, Pa., Aug. 29-May 12.  
DUMONT'S New York city, Aug. 29-May 12.  
May 9, Newark, Oct. 18, 1911, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1912.

Y. **WALKER**, with Anita, May 1; Troy, N. Y., May 7-12; Hart Post, May 13-19.  
**WEARY WILLIE WALKER** (Spotts and Nathanson, mngs.): Portsmouth, N. H., May 24; Biddford, N. Y., 25.  
**WHEN WOVEN LOVE** (Spotts and Nathanson co., mngs.): Vinland Haven, Me., May 21; Stonington 22.

**OPEN TIME.**

**OWA**—Perry—G. O. House, May and June.  
**MICHIGAN**—Joneville—Theatre, May 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.  
**NEW YORK**—Plattburg—Theatre, in May.  
**OHIO**—Columbus—Columbia Theatre, May 26.  
**MINNESOTA**—Minn. City—David Opera House, May.  
**MISSOURI**—Pleasant City—Opera House, in May.  
**PENNSYLVANIA**—Renovo—Kane's Theatre, May 14-21.  
**WISCONSIN**—Oconto House, May 21-25.







## DEATH OF WILLIAM F. OWEN.



Photo by Stevens, R. T.

William F. Owen, one of the most noted of the older Shakespearean comedians, died at a private hospital in New York on Friday, May 4. While playing with Mrs. Pike in her recent revival of *Becky Sharp* at the Academy of Music he was stricken with an acute attack of Bright's disease, which forced him to relinquish his part. This illness culminated in his decease, at sixty-two years of age. Mr. Owen was a member of the Players' Club, Actors' Order of Friendship, and the Actors' Church Alliance. When in New York he customarily passed much of his time at the Players, where his personal popularity was unbounded. Mr. Owen leaves a widow and two sons.

William F. Owen was born in Limerick, Ireland, of English and Welsh family on his father's side, and Irish on his mother's. He came to Montreal, Canada, in 1863, having crossed the ocean in the interest of a business conducted by his brother-in-law; but this firm suddenly failed, leaving him absolutely without resources. It is said he had a college education at Southampton. In Montreal he was for some time the dramatic critic of a local newspaper and also gained reputation as a public reader. He drifted to New York about 1868, for a while being employed by R. G. Dun and Company, and never losing an opportunity to appear in amateur theatrical productions. He made his professional debut, after long having striven to obtain a situation, in 1867, at Salem, Ohio. He climbed the ladder steadily and eventually won a place in Augustin Daly's famous company, being the successor of James Lewis and thenceforth closely associated with Ada Rehan and many other noted Daly stars. He was known to the public not only in New York but in other cities, both as a traveling performer and a favorite stock company player. At the old Boston Museum he created the character of Mr. Poshet in *The Magistrate* and was largely responsible for the success of Pinero's play. For four successive seasons he was a prominent figure in the original Albee company in Providence. To be more explicit, Mr. Owen was leading comedian of Daly's company from 1867-1869, and the following season created the role of Joseph Sedley, the last part he was fated to revive. During the forty years of his stage career he played an extraordinarily long list of parts, acting from time to time with such illustrious stars as Forrest, Booth, Jefferson, Barrett, Salvini, Modjeska, McCullough, and Marie Walworth, as well as the more recently noted performers.

Among the parts played by William F. Owen in New York the following are especially worthy of mention. The list includes roles acted from 1872 up to the present time, being given in strict chronological order: He appeared as Lawyer Elmer in *A Life's Dream*; Squire Chivers in *David Garrick*; Elias Grim in *The New Fritz*; Mr. St. Paul in *Baby*; Billy Wessel in *Chambers and Oysters*; Mr. Symperson in *Engaged*; Uncle Ben in *Fairfax*; Uncle Bopaddy in *The Wedding March*; Mr. Pentland in *Chawles*; the butler in *Macbeth*, with Edwin Booth; Lord Mayor in *Richard III.* with Booth; first gravedigger in *Hamlet*, with Booth; Michel in *The Snowflower*, with Kate Claxton; Rodrigo in *Othello*, with Booth; Bobb in *Sullivan*, with Salvini; Rodrigo, with Salvini; Peter Lane in *Enoch Arden*; Porter in *Macbeth*, with Salvini; Baron de Gumbel in *Frou-Frou*, with Modjeska; Touchstone, Sir Toby Belch, St. Gaudens (in *Camille*), Narcisse (in *Odette*), and Peter in *Romeo and Juliet*, all with Modjeska; Amadon St. Ange in *A Midnight Marriage*; Pompey in *Measure for Measure* and Dogberry in *Much Ado*, both with Modjeska; Sir Toby Belch, with Marie Walworth (1890); Peter Amos Dunn in *Niobe*; Sir Anthony Absolute in *The Rivals*, with Jefferson and Florence; Rhinegrave Von Bomsterhausen in *The Robber of the Rhine*; Ebenezer Buck in *Ye Earle Trouble*; Anthony B. Lenox in *My Official Wife*; Peter in *Romeo and Juliet*, with Julia Marlowe; Sir John Falstaff in *Henry VIII.* with Marlowe; Gobbo in *The Merchant of Venice*, with Ada Rehan; Joseph Sedley (original) in *Becky Sharp*, with Mrs. Pike; Gandy in *Lady Huntworth's Experiment*; Mr. Raymond in *Procks and Frills*, and (1902) Clopin in *Notre Dame*. During the present season Mr. Owen appeared for a short time with Henrietta Crossman in her revival of *As You Like It*, previous to engaging with Mrs. Pike for his original role in *Becky Sharp*. While in London with Daly's players he made an English success as Sir Oliver Surface in *The School for Scandal*. Through the South and West he will be long remembered for his happy impersonation of Theodore Macclintock in *The Governor*.

Other roles played by Mr. Owen were Sir Harcourt Courty in *London Assurance*; Major Wellington de Boots in *Everybody's Friend*; Swyzle in *Loss of a Lover*; Mr. Potter in *Still Waters Run Deep*; Victor Carrington in *Nobody's Daughter*; Sir Matthew Scraggs in *Sketches in India*; Mr. Gibbons in *Richard of Leake*; Admiral and Seaweed in *Blue-Eyed Susan*; Frank Vincent in *The Serious Family*; Sir Hugh Evans in *The Merry Wives of Windsor*; Tackleton in *The Cricket on the Hearth*; Mr. Deschappelles in *The Lady of Lyons*; the Physician in *King Lear*; Gratiano in *Othello*; Dolly Spanker in *London Assurance*; Ganymede in *Ixion*; Coccles in *Rip Van Winkle*; the Khan in *Mazeppa*; Paul in *The Spectre Bridegroom*; King Theodore in *Much Ado About a Merchant of Venice*; Crispin in *A Wonderful Woman*; Antonio in *The Wife*; Graves in *Money*; Chrysoth in *Pygmalion and Galatea*; Dr. Ollapod in *The Poor Gentleman*; Ephraim Smooth in *Wild Oats*; Dogberry in *Much Ado About Nothing*; Harvey Duff in *The Shaughraun*; Sir Andrew Aguecheek in *Twelfth Night*; Middlewick in *Our Own*; Eccles in *Quete*; Sergeant Jones in *Our Own*; De Berlingham in *Richelleu*; the Fool in *King Lear*; Marrybone in *A New Way to Pay Old Debts*; Grimo in *The Taming of the Shrew*; Caleb Plummer in *Cricket on the Hearth*; Mr. Goughly in *Lead Me Five Shillings*; Cloten in *Cymbeline*; Michonnet in *Adrienne the Actress*; Brigard in *Frou-Frou*; Goldfinch in *Road to Ruin*; Pagan in *Oliver Twist*; Crabtree in *School for Scandal*; Meddle in *London Assurance*; Poshet in *The Magistrate*; Perin in *Diana*; Pathon in *The Hunchback*; Colonel Dumas in *The Lady of Lyons*; Stephano in *The Tempest*; the Mock Duke in *The Honey-moon*; Lord Dubberly in *The Heir-at-Law*; Rheingraf in *The Robbers of the Rhine*; Bill Ryken in *Oliver Twist*; Colonel Rapt in *Prisoner of Zenda*; Sir William Pindlow in *The Love Chase*; Henry Dove in *Victims*.

Though William F. Owen never attained to the honors of great stellar brilliancy his portrayals of low comedy roles in Shakespearean drama

have seldom been surpassed by any American actor—for, whatever his birthplace or parentage, he certainly belonged to the United States as identified with the profession. He possessed great comic versatility and combed every undertone with conscientious study and effort. Though not a genius, he had pronounced talents and was decidedly more than the "reliable" actor as coveted by managers. One of his most notable qualities was his practical and sensible power accurately to estimate his own abilities and limitations. In him the American stage has lost its nearest approach to a classic Sir John Belch and Sir John Falstaff. Though naturally a broad comedian his personal character was especially refined and exceedingly lovable.

The funeral services were held Sunday afternoon at the Stephen Mervitt Chapel and burial was at Kensico. Rev. Dr. Walter R. Bentley, who spoke feelingly of Mr. Owen, and especially of his work for the Actors' Church Alliance. He said: "God bless the soul of the actor who has left his body behind him, but whose spirit lives on in the hearts of his friends and the hearts of his audience." The Rev. Dr. J. J. McPherson, Barton Hill, Frank Alben, Wadsworth Harris, W. B. Hodge, and George F. De Vore were the pallbearers.

## THE SALE OF JEFFERSON'S PICTURES.

Below are details of the sale of the seventy-four paintings representing the collection of the late Joseph Jefferson, which were put up at auction on April 27. The sale occupied only one evening and in the second time that so large a collection of pictures have been sold in one day in New York. The list gives the title of the picture, the artist, the name of the purchaser, and the price paid:

1. Landscape, Constable, J. Wertheim, \$175; 2. Wood nymph, Monticelli, A. Pryor, \$225; 3. Virgin and Child, Newman, W. Macbeth, \$50; 4. Old Mill, Dabney, \$100; 5. Young Girl, Green, \$100; 6. Portrait of Blenheim, Monticelli, \$100; 7. Portrait of Blenheim, Monticelli, \$100; 8. On the Dunes, Manet, \$100; 9. Old Red Horse, Manet, \$100; 10. Old Red Horse, Manet, \$100; 11. Old Red Horse, Manet, \$100; 12. Old Red Horse, Manet, \$100; 13. Old Red Horse, Manet, \$100; 14. Old Red Horse, Manet, \$100; 15. Old Red Horse, Manet, \$100; 16. Old Red Horse, Manet, \$100; 17. Old Red Horse, Manet, \$100; 18. Old Red Horse, Manet, \$100; 19. Old Red Horse, Manet, \$100; 20. Old Red Horse, Manet, \$100; 21. Old Red Horse, Manet, \$100; 22. Old Red Horse, Manet, \$100; 23. Old Red Horse, Manet, \$100; 24. Old Red Horse, Manet, \$100; 25. Old Red Horse, Manet, \$100; 26. Old Red Horse, Manet, \$100; 27. Old Red Horse, Manet, \$100; 28. Old Red Horse, Manet, \$100; 29. Old Red Horse, Manet, \$100; 30. Old Red Horse, Manet, \$100; 31. Old Red Horse, Manet, \$100; 32. Old Red Horse, Manet, \$100; 33. Old Red Horse, Manet, \$100; 34. Old Red Horse, Manet, \$100; 35. Old Red Horse, Manet, \$100; 36. Old Red Horse, Manet, \$100; 37. Old Red Horse, Manet, \$100; 38. Old Red Horse, Manet, \$100; 39. Old Red Horse, Manet, \$100; 40. Old Red Horse, Manet, \$100; 41. Old Red Horse, Manet, \$100; 42. Old Red Horse, Manet, \$100; 43. Old Red Horse, Manet, \$100; 44. Old Red Horse, Manet, \$100; 45. Old Red Horse, Manet, \$100; 46. Old Red Horse, Manet, \$100; 47. Old Red Horse, Manet, \$100; 48. Old Red Horse, Manet, \$100; 49. Old Red Horse, Manet, \$100; 50. Old Red Horse, Manet, \$100; 51. Old Red Horse, Manet, \$100; 52. Old Red Horse, Manet, \$100; 53. Old Red Horse, Manet, \$100; 54. Old Red Horse, Manet, \$100; 55. Old Red Horse, Manet, \$100; 56. Old Red Horse, Manet, \$100; 57. Old Red Horse, Manet, \$100; 58. Old Red Horse, Manet, \$100; 59. Old Red Horse, Manet, \$100; 60. Old Red Horse, Manet, \$100; 61. Old Red Horse, Manet, \$100; 62. Old Red Horse, Manet, \$100; 63. Old Red Horse, Manet, \$100; 64. Old Red Horse, Manet, \$100; 65. Old Red Horse, Manet, \$100; 66. Old Red Horse, Manet, \$100; 67. Old Red Horse, Manet, \$100; 68. Old Red Horse, Manet, \$100; 69. Old Red Horse, Manet, \$100; 70. Old Red Horse, Manet, \$100; 71. Old Red Horse, Manet, \$100; 72. Old Red Horse, Manet, \$100; 73. Old Red Horse, Manet, \$100; 74. Old Red Horse, Manet, \$100; 75. Old Red Horse, Manet, \$100; 76. Old Red Horse, Manet, \$100; 77. Old Red Horse, Manet, \$100; 78. Old Red Horse, Manet, \$100; 79. Old Red Horse, Manet, \$100; 80. Old Red Horse, Manet, \$100; 81. Old Red Horse, Manet, \$100; 82. Old Red Horse, Manet, \$100; 83. Old Red Horse, Manet, \$100; 84. Old Red Horse, Manet, \$100; 85. Old Red Horse, Manet, \$100; 86. Old Red Horse, Manet, \$100; 87. Old Red Horse, Manet, \$100; 88. Old Red Horse, Manet, \$100; 89. Old Red Horse, Manet, \$100; 90. Old Red Horse, Manet, \$100; 91. Old Red Horse, Manet, \$100; 92. Old Red Horse, Manet, \$100; 93. Old Red Horse, Manet, \$100; 94. Old Red Horse, Manet, \$100; 95. Old Red Horse, Manet, \$100; 96. Old Red Horse, Manet, \$100; 97. Old Red Horse, Manet, \$100; 98. Old Red Horse, Manet, \$100; 99. Old Red Horse, Manet, \$100; 100. Old Red Horse, Manet, \$100.

## AT VARIOUS THEATRES.

PROCTOR'S FIFTH AVENUE.—The Spring and Summer season opened last week with a production of *Monsieur Beaucaire*. A. J. Van Buren scored a hit in the title role, and Isabelle Everson took her place as leading woman, playing Lady Mary Carlisle very effectively. James Young, R. A. Roberts, George Howell and the other favorites were well received. Vandeville between the acts was resumed and good turns were presented by Carroll Johnson, Couture and Gillette, and Eleanor Henry. This week's attraction is *The Silver King*.

PROCTOR'S 125th STREET.—Amelia Bingham finished her season with the Proctor company in *Jeanne d'Arc*, which was reviewed in last week's Mirror. At the matinee on Tuesday, Thursday and Friday Louise Kent gave a splendid account of herself in the title role, and showed that she is an actress of uncommon talent. William Norton as Thonars gave a strong performance, and Isotta Jewel made a handsome Agnes Sorel. The other parts were in competent hands. Karay's Myrophane, Julius Tannen, and Madame Norman were in the o'le. This week *Monsieur Beaucaire*, with Yvette Guilbert as a special attraction.

JOE WENMAN'S.—Twiddle-Twiddle and The Squawman's Girl of the Golden West continue their popularity. Last evening an interlude was introduced, in which Mr. Weber and Marie Dressler gave a capital burlesque on the Thaumaturgy specialty of the Fays.

## NEW THEATRE IN BOMBAY.

THE MINOR is in receipt of a letter from Soundy and Company, theatre and concert agents at Bombay, India, dated March 31, conveying the information that a new theatre is being built in Bombay that will be ready for opening early in 1907. It is being constructed after the latest models, with every modern improvement, including electric lights and fans. It will be elegantly decorated, and, according to Soundy and Company, will be the finest theatre in the Far East. It will seat 1,200, representing total receipts of about \$200 per night. India generally, and Bombay in particular, have hitherto been so poorly provided with theatres that first-class companies desirous of visiting the country have been unable to secure proper accommodations for their productions. The news of the building of the new theatre will, therefore, be most welcome to managers who are anxious to visit Bombay.

## CANADIAN MANAGERS TO MEET.

A convention of the managers of the various Canadian theatres will be held in Ottawa, commencing Monday, May 28, and continuing for three days. It is the intention to form an association with the object of promoting the theatre interests of Canada, reforming abuses and promoting more friendly relations among managers. Each morning business sessions will be held in the Russell Theatre, and for the afternoons and evenings pleasure trips and entertainments have been arranged. During the convention a deputation will wait on the Government and urge a reduction of the customs tariff on show printing.

## CLAIMS BREACH OF CONTRACT.

William J. Block and M. S. Large have brought suit against the Shuberts for alleged breach of contract, claiming that the Shuberts had agreed to produce certain musical plays at the Casino Theatre last winter. J. J. Shubert, upon whom the complaint and summons was served, says that it was part of the contract that he was first to approve of the attractions before they were put on at the Casino, and that he had not approved of those included in the complaint.

## MARCH OF THE INDEPENDENTS.

Low Fields joins the Shuberts' Another Independent Theatre in New York.

Contracts were signed last week whereby Low Fields and the Shuberts are to be closely allied for several years. The Shuberts will book Mr. Fields' road tours and will be interested in any theatrical ventures he may undertake. The Herald Square Theatre, recently leased to Mr. Fields, will, of course, be open to Independent bookings, though it is probable that Mr. Fields will remain at that house for a greater part of the season. The name of this house will be changed to Low Fields' Herald Square Theatre. It will open in September with a stock company similar to that of the old Weber and Fields Music Hall. Julian Mitchell has been engaged to stage the productions and Henry Fisher will be an important member of the company.

Work on the new Lyric Theatre, now building at Mobile, Ala., is progressing rapidly. When completed this house will be one of the finest in the South. Ground was broken recently for the Mary Anderson Theatre, at Louisville, Ky. The house will be ready for occupancy soon after the beginning of next season.

## Rains Unnecessary.

Says the Houston Post: "Otis Skinner thinks the theatregoers nowadays leave their brains at home. Since Klaw and Erlanger got their clutches on the theatrical business the patrons find it unnecessary to take their brains with them to the shows."

## Beneficial Competition.

The Worcester (Mass.) Gazette publishes this comment on its dramatic page:

"The march of the Independents has reached Worcester. An announcement in this week's New York Dramatic Mirror reveals to Worcester people that the Shubert combination, after barely six months' activity, has secured more than fifty theatres all over the country and the Worcester Theatre, up to the present time under the control of the Trust, is among this number. At any rate, some Worcester people who have been wishing for a real theatrical fight here have seen the beginning of it, and nothing would suit them better than its continuance along the most aggressive lines. Competition would no doubt be beneficial to the theatre patrons, no matter what the result to Trust or Independents."

## Easy to Bluff.

This little paragraph is from the Chicago News: "Though the theatrical octopus was unmoved by Sarah's tears it came down from the perch the moment the Texas officials pointed the law at it and threatened to shoot. It is easy enough to bluff the Theatre Trust if you hold a better hand."

## ACTORS' CHURCH ALLIANCE NEWS.

Catherine C. Lawrence was the hostess at the tea posed at the headquarters on Thursday, May 3. Among those present were Mrs. S. M. Cory, Mrs. Katherine Knowles, Jennie C. Wilder, William N. Freeman, John H. Costello, Irene Langford, Rev. Dr. Mitchell, Rev. T. H. Hill, J. C. Pumphrey, T. F. Dawkins, Eliza B. Harris, Mrs. A. C. Greenfield, Mrs. F. P. Pratt, Mrs. Hudson Linton, Mrs. S. Neidlinger, Mrs. Forbes Curtis, Mrs. D. J. Hutchinson, Mrs. Frank Rutter, Edyth Totten, Rev. F. J. C. Moran, T. C. Raine, and Charles T. Catlin. Mrs. S. L. Neidlinger will be the hostess on May 10.

All chapters of the Alliance are requested to have their annual reports for the Providence convention prepared at once and forwarded by May 22 to the secretary of the National Council, Miss Edyth Totten, at New York headquarters, Manhattan Theatre Building.

Chapters expecting to be represented at the convention are requested to forward the list of their delegates and alternates to the same officer by the same date. All chapters are requested to notify the secretary of the Council whether they intend to send delegates or not. Full information respecting the proceedings at the Providence convention, including such social festivities as are in contemplation by the Providence Chapter, will be published as soon as arrangements are completed.

The National Council, with the cordial concurrence of the New York Chapter, have tendered the rooms of the Alliance, 30 and 31, in the Manhattan Theatre Building, to the Theatrical Relief Committee for Actors and Actresses from Actors and Actresses. Any actors and actresses needing help can apply at the above rooms, where they will be most cordially welcomed.

Between the hours of 11 and 2 o'clock, on May 1, a May breakfast was held in St. Paul's parish house, Boston, and was liberally patronized by many persons in and out of the theatrical profession who are interested in a new work of the Alliance. This is the opening of a boarding house for actresses, to be named Gilbert House in memory of the well-known actress. On the stage of the chapel was a large flower booth in charge of Mary Young and Lillian Macmahon. There was a large assortment of cut flowers, many of which had been generously contributed by Mrs. Edward Brandegee, Mrs. John L. Gradner, Lucy Sturges, and Miss Wilde. Other tables were in charge of Mrs. Walter L. Doten, Mrs. J. Macmahon, Mrs. W. R. Betchelder, Florence O'Hara, Mrs. Laura Hallett, and Mrs. Alice Kent Quimby. The committee having the breakfast in charge consisted of Frances Gaillet, Mrs. Quimby, Mrs. Betchelder, Miss O'Hara, Rev. W. T. Beale, Joseph K. Fuller, Mrs. Hallett, Mrs. Macmahon, and Mary C. Crawford.



**WALLACK 3**—Closed May 3.  
**WEST END**—Jennie Bonstelle in Zana.  
**YORKVILLE**—The Four Mortons in Breaking Into S



THE USHER



Something to be commended is a club house for young actresses that the Boston Chapter of the Actors' Church Alliance has moved to establish as its special work.

This club house will be called "Gilbert House," in memory of the late Mrs. Ann Gilbert, the venerable actress, and, as one interested in it says, "it will try to perpetuate the gentle spirit for which Mrs. Gilbert was so greatly beloved." It is to be situated within easy access of the Boston theatre district, and will be presided over by a woman of tact and intelligence, this matron to act as friend as well as hostess to the young women that seek accommodation. The charges for service at this house will be reasonable, and it is expected—and reasonably—that in time it will become self-supporting.

Persons inclined to aid works of merit could hardly find a better object than this, not on the score of charity, but for the well being of a class of young women whose trials "on the road" their sisters comfortably settled in natural homes cannot realize. It would be a happy consummation, in fact, if such a club house could be established in every considerable city of the land.

Hundreds of young women from good families that have entered upon the life of the stage with high ideals which they pursue unflinchingly and with set purpose for a time are compelled to play minor or "extra" parts, for which they receive small salaries. For them the only living accommodations possible on the road are cheap hotels and boarding houses, with environments that discourage and food that none but the ravenously hungry can tolerate. It would seem that club houses of this kind could be maintained within the limits of the ability of this class of young women to pay, and still be so far superior to the ordinary "accommodations" open to them as to be hailed by them as homes indeed. Moreover, the right sort of intelligence applied to such houses would make them "pay."

The Chicago Tribune, a journal of great enterprise, purpose, it is said, to maintain a dramatic critic in New York during the season for the reason that successful plays remain so long in this city that they are "old stories" when they reach the Western metropolis.

Thus, such a critic would wire on the night of production a review that would give Tribune readers the same idea of a play that they ordinarily would get if it were really in Chicago and they had not been able to attend.

This plan may have advantages, but it also has disadvantages: It would simply set the Tribune's dictum, which usually is very sound regarding a play, in opposition to or in agreement with the dicta of New York writers, who are neither infallible nor unanimous. But it would not otherwise help the Chicago playgoer, as the play still would be an "old story" when, in the course of time and events, it might reach that city.

Was publication of the plan to organize a new "syndicate" involving the Theatrical Trust and various vaudeville and other interests premature?

It is remembered that when the Trust itself was organized those concerned in its formation practically confessed that if their scheme had been made public before they had fixed matters up there would have been small hope of its success. Such schemes dread the light of day and the illuminating power of publicity.

It would now seem, from the following special dispatch from New York printed by the Cincinnati Times-Star, that there has been a hitch in the proceedings:

John Havlin says Stair and Havlin are probably out of the big new theatre combination. "I do not know whether the proposed theatrical combine will fall through or not," said John Havlin. "I do not believe that Stair and Havlin will be in it. We have the kindest feelings toward all the men engaged in it, and would like to aid them in any possible manner, but we must be assured that we will profit by it. Stair and Havlin have 300 theatres in the circuit, and our patrons are all standing by us, as we have protected them. We have not been shown as yet where the suggested \$50,000,000 combine will do us any good, or our patrons any good. Messrs. Klaw and Erlanger and Keith are very anxious to form the combination, but Kohl, of Kohl and Middleton, in Chicago, takes the same position we do—that we may not be benefited by the plan. However, negotiations are by no means definitely off. The first hitch came at the meeting in Chicago, when, having tentatively fixed the capitalization of the scheme at \$30,000,000 or thereabouts, it was discovered that no one of the parties to the agreement was satisfied with his allotment of stock."

Of course, money is the chief end of most persons in business, and under the methods of the Trust it is considered in the administration

of the theatre first, last and all the time, to the exclusion of all other matters that artistic tradition and achievement have made paramount to mere gain.

One of the several movements among the dilettanti and others more seriously interested in the finer phases of the drama in Chicago seems to be taking definite form.

It was reported from that city last week that Steinway Hall is to be remodeled into a playhouse at a cost of \$50,000, and that Sam Gerson is to be its manager and Victor Mapes its dramatic director.

It perhaps is natural that plans for the creature comforts in such an enterprise should take precedence of its dramatic plans. Thus it is announced that one of the features of the new house—a feature to further the more or less intimate social relations of its patrons—will be "a non-alcoholic buffet for both sexes, where ices, coffee, chocolate and tea are to be dispensed."

Of course, it is not to be expected that such persons as the Chatfield-Taylors, the Stanley Fields, the Charles L. Hutchinsons, the Franklin MacVoughs and other social leaders who are announced as heavy subscribers to the guarantee fund for this work would ignore the social opportunities inherent in such an enterprise, which may at the same time reflect new credit upon the theatre as an institution primarily of art.

As THE MIRROR has recorded, there are other plans for the art side of the theatre in Chicago, and all of them should be encouraged, although it is hardly likely that all of them can be successful.

Oscar Hammerstein's return to this shore after a corraling of what would seem to be all the available operatic talent of the first class to be found in Europe not under contract to Herr Conried, taken in conjunction with the approach to completion of his fine new opera house on Thirty-fourth street, promises a lively season in this field of amusements next year.

There have been rumors that Mr. Hammerstein is not really going into opposition in opera management, and that he has an understanding with Herr Conried; but no one who has read the interviews with Mr. Hammerstein can either in the text or between the lines spell out any collusive purpose. On the contrary, Mr. Hammerstein breathes content with every inspiration, and the chip on his shoulder may be seen from afar.

In any event, New York will be filled with operatic melodies for at least one season, and the world of fashion, with two places of exhibition instead of one and enlarged by virtue of the added opportunity, will blaze to new amazement and envy.

The Theatrical Agents' Association is doing a good work in taking from persons who masquerade as theatrical agents for purposes that should land them in prison the so-called "licenses" that a lax habit has put into their hands.

EDWIN MARKHAM'S POEM.

Mrs. Fluke having appeared in the New York Casino San Francisco benefit, at which she played the last act of Rocky Sharp, desired to give something out of the regular dramatic line at the Metropolitan Opera House benefit on Friday, May 4, which, owing to the great number of volunteers and the time involved in a multitude of appearances necessarily would give a very short period to each participant. Her secretary was instructed to address Edwin Markham, who was asked for an original poem that she might read. Mr. Markham, who is a Californian, responded in a letter in which he said: "I should certainly be happy to do anything for Mrs. Fluke, but when her request comes weighted with the mortal need of the stricken city it becomes a royal decree. Pray tell her, then, that I will send her some lines, and that I consider it an honor to have her interpret any lines of mine, however few." Mr. Markham later sent the following brief poem, which Mrs. Fluke read with dramatic effect at the benefit:

SAN FRANCISCO DESOLATE.

A groan of earth in labor-pain,  
Her ancient agony and strain;  
A trembling on the granite floors,  
A heave of seas, a wrench of shores,  
A crash of walls, a moan of lips,  
A terror on the towers and ships;  
Torn streets where men and ghosts go by;  
Whirled smoke mushrooming on the sky;  
Roofs, turrets, domes with one acclaim  
Turned softly to a bloom of flame,  
A mock of kingly scarlet blown  
Round shrieking timber, tottering stone;  
A thousand dreams of joy, or power  
Gone in the splendor of an hour.

—EDWIN MARKHAM.

CINCINNATI MUSIC FESTIVAL.

One of the great events in musical circles in America, the Cincinnati May Music Festival, was brilliantly inaugurated on May 1 with a grand memorial concert in honor of the late Theodore Thomas. Madame Gaski, Janet Spencer, Herbert Witherspoon, John Coates, Charles W. Clark, and E. Frankson Davies were the soloists, and Frank Van Der Stucken led the entire programme. The late conductor's widow was a guest in the box of the president. At the second concert, on May 2, Sir Edward Elgar, the English composer, made his first American appearance and led his oratorio, "The Apostles." The soloists were Mrs. Rider Kelsey, Miss Spencer, and Messrs. Coates, Witherspoon, Clark, and Davies. On the afternoon of May 3 Sir Edward again conducted the orchestra in his overture, "In the South." The rest of the programme was given under Mr. Van Der Stucken's direction. Pier Tirlindelli, Madame Gaski, and Charles Clark were the soloists.

CANADIAN MANAGERS TO ORGANIZE.

Canadian managers have decided to organize in their own interests, and a convention has been called to meet in Ottawa on May 28, 29 and 30. J. E. Turton is said to be at the head of the movement. One of the first efforts of the organization will be to have removed the tariff on theatrical printing.

MONTANA PRODUCED.

Montana, the new play by Harry D. Carey, was produced for the first time on any stage at New Rochelle, N. Y., on April 27. Mr. Carey appeared in the leading character of John Graham, making his debut as a professional actor. The play, a story of ranch life, was well received.

THE LONDON STAGE.

Shakespeare's Birthday and Easter Week Shows The Merry Jubilee Comedy.

(Special Correspondence of The Mirror.)

London, April 28.

This has been a wobbly as well as a hard-working week; anyhow it has been so in theatrical and variety circles. As though it were not enough to have to divide one's more or less critical faculty and chronicle powers between F. R. Benson's six Shakespearean plays at Stratford-on-Avon in honor of the "Birth week," and Beerbohm Tree's six hardie works at His Majesty's in honor of the same noble cause, we slaves of the pen have had to attend to all sorts of other matters.

Just a few examples of this mixed rush: First, there were other Shakespearean performances, ditto readings and recitals, ditto meetings, ditto dinners and studies appear. Indeed, I do not remember so extensive an outpour of Shakespeare celebration since the great tercentenary of 1864, when the afterward knightly Gavanah was a nightly playgoer of tender years but already tough experience.

Tree finishes his Shakespeare commemorations to-night, but many celebrators will continue to celebrate all next week. Among these continuers is the aforementioned Benson, who in his next week's batch will include those seldom played, said-to-be-Shakespearean chronicle plays, the three parts of Henry the Sixth.

Tree's hardie celebrations included a special performance of The Merry Wives of Windsor last night by way of congratulating Ellen Terry on her stage jubilee, which occurs to-day. The fair Ellen, still the most charming, most delightful and most artistic of all Great Britain's actresses, again gave her joyous impersonation of Mistress Page. As she stepped upon the stage last night looking as pretty as a picture (or prettier), her reception was such that it shook His Majesty's Theatre to its foundations. After every act she was called and recalled in order to have vociferous cheers hurled at her.

Ellen Terry jubilee-ation will be continued at the Adelphi this afternoon, when Ellen will play the three-lined part of the Nun in Measure for Measure, and at the Court to-night when she will repeat her fascinating impersonation of Lady Cicely Warrington in Bernard Shaw's so-called play entitled Captain Brassbound's Conversion. In the course of a few weeks there will be a grand Ellen Terry celebration matinee, when will appear the heads of the profession and the whole strength of the numerous Terry family. A few days after that there will be a big Ellen Terry banquet engineered by the proprietors of the new newspaper, the Tribune, which was the first to start the Ellen Terry jubilee fund.

This fund, so liberally supported by all sorts of important people on your side and on ours, will remain open until the time for the banquet. As one of the Executive Committee of this fund I beg respectfully to ask that any other kind of Mignon readers who may wish to subscribe will send their subscriptions direct to the Ellen Terry hon. treasurer, the Hon. Stephen Coleridge, at the Tribune offices, London.

Among other matters which have demanded the more or less urgent attention have been the following: The legacy of seven thousand pounds said to have been left to your sweet little citizeness, Bille Burke, which reported legacy has caused Bille to be interviewed considerably in and around the Coliseum, where she is at present sharing the leading business with Tom R. Murray in the new revue. We have also been much concerned about the Coliseum itself, for until this new revue came along the business and consequently the dividends of that huge enterprise had fallen so low as to cause consternation, especially among the financially interested. For my part, however, I am inclined to think that if the Coliseum had a fair chance with such things as this revue—the best and brightest thing it has yet—the place would yet prosper.

To add to the excitement of the week, Marie Corelli has been bringing an action (and small blame to her, say I) against a firm of theatrical picture post card merchants who had (without her consent) published pictorial representations of the brilliant if ebullient Marie and her beautiful little house at Stratford-on-Avon—the Corelleries, as one may call it. Also much heart-burning has been caused by the announcement of the Playgoers' Club that its long-looked-for amateur playwrights' competition has come to naught because out of 250 plays sent in not one was found worthy of being recommended for performance. Isn't that shocking?

Much excitement of another kind has been caused by the presentation of a much undraped lady strangely calling herself "Milo," and giving representations of more or less nude statuary at the London Pavilion. Much consternation of a muddled or stuffy kind has been caused by the performance of The Besenmenova, a formless and muddle play by Maxim Gorki. This Russian problem (very problem) play was chiefly remarkable for the manner in which all the dramatic persons had to shout at each other and in fact to go on bullying until they almost split the ear of every kind friend in front. In spite of the dramatic usefulness of Maxim's material, several of the Mermald Society continued to score withal—namely, Matheson Lang, Edith Oiler, Herbert Grimwood, Michael Sherbrooke, Caleb Porter, and Mrs. Theodore Wright.

The two new important productions at the West End this week were The Girl Behind the Counter at Wyndham's and The Fascinating Mr. Vanderveldt at the Garrick. The first-named play, for it has not much story to describe. It is, however, a light and bright work written by Leedham Bantock and Arthur Anderson, with some very melodious music by Howard Talbot. For this piece Manager Frank Curzon has collected a fine company, the principal scores in which are Hayden Coffin, J. F. McArdle, Laurence Grooming, George Barrett, nephew of the late Wilson Barrett; Horace Mills Akerman, and May and Isabel Jay. The Girl Behind the Counter is drawing excellent business and looks as if it would continue to do so. But of course, as Bernard Shaw says, "you never can tell."

Nor is there need to tell the story of Alfred Sutro's play, The Fascinating Mr. Vanderveldt, for it was so recently produced in your city that all Mignon readers will know all about it. At present it is enough for me to say that Sutro's latest, being bright and witty in its dialogue, clever in its characterization and brilliantly played all around, was warmly welcomed by a distinguished and crowded audience and therefore promises to be as big a success financially as it is artistically. High histrionic honors were won by Violet Vanbrugh as Lady Clarice Howard, by Violet's husband, Arthur Boucher, as Vanderveldt; by C. Aubrey Smith as Colonel Raynor, by O. B. Clarence as Sir Bartholomew Cardick, by Henrietta Watson as Miss Pelling, and by Kate Phillips as Mrs. Mellon.

Seymour Hicks has arranged that he and Charles Frohman shall open the next new Hicks Theatre with a new version of Alice in Wonderland.

Paul Rubens is finishing his new musical play, Miss Hook of Holland, to follow his lively play, Mr. Poppo, at the Shaftesbury. We are threatened with several new theatrical law cases next week. Alas!

The Easter shows this year have been so overwhelmingly numerous that, "believe me or believe me not" (as poor Dan Lane used to say), I assure you that I hardly knew where or how to begin. Upon reflection, however, perhaps it will be as well to begin at the actual beginning and work steadily through.

In the first place, then, I have to report (as per promise rendered) that the Vaudeville's new musical play, The Belle of Mayfair, has settled down into smoothness and also (apparently) into a very great success. I am glad of this for the sake of the Gattis and Charles Frohman, especially for Frohman, who has had two very severe knocks lately at the comedy, wherefrom J. M. Barrie's two new unsuccessful playlets, Punch and Josephine, are to be expelled forthwith and to be replaced by Raffles, Crackman, with Gerald Du Maurier in Kyrie Believ's part.

Yea, The Belle of Mayfair, which came out just in front of Easter, has since had its rough edges clipped off, its dialogue condensed and its facts

joined. Moreover, you will, I am sure, rejoice to learn that the awful ructions which set in during the final rehearsals, because of Frohman insisting upon and even making certain alterations in the book, and because of songs being lifted from Some Founds and others and given to Edna May—all these ructions have now simmered down and peace reigns!

There are tidings of still further comfort and joy in the fact that the management have made certain financial (and friendly) arrangements with Librettist Captain Basil Hood, who was so incensed at the Frohman managerial alterations and repairs to the book, which he (Hood) had written with Charles Brookfield. Como Hamilton (who writes mostly with Seymour Hicks) was called on to "doctor" up the book, whereupon Captain Hood, one of our most polished librettists and lyricists, grew irate, withdrew his hand and threatened to put his deeds upon his head and crave the law. Anon, however, the gallant captain received a substantial solatium and lo! now all is calm. The fair Edna remains a great favorite; Arthur Williams (one of our finest comedians), Courtice Pounds (one of our finest acting tenors), and Furzen Sontar (liveliest of musical play jokers preachers) all remain far too good for their respective parts, and finally the business remains big.

On the afternoon of April 14 H. B. Irving produced in front of Mairicette at the Lyric a one-act adaptation by W. L. Courtney, M.A. (also D. T., which means Daily Telegraph). The adaptation in question was of Robert Louis Stevenson's clever but creepy story, "Markheim." In this H. B. Irving played well as the man who murders and robs a poor shopkeeper because (as he says) he really couldn't help his Familiar Spirit making him do it! Mairicette is now going very nicely, and H. B. is now quietly rehearsing the character of Iago, which he is to play to Lewis Waller's Othello at certain May matinees.

On the same night some of the critics had to cut themselves in half, so to speak, while other some saved themselves up till Monday in order to sample two new plays. These were, respectively, Dorothy of the Hall, written by Paul Kester and Charles Major, and produced by Julia Nelson and Fred Terry at the New Theatre, and a musical comedy entitled The Dairy Maids at the Lyric.

Dorothy of the Hall proved a bold and rousing romantic drama of the kind often manufactured of late in America and affording splendid scope for the popular Julia and the ditto Fred to make love, don disguises, dodge pursuers and fight duels, for you are to know that even the heroine this time is "cunning of fence," as W. Shakespeare says. As Dorothy Vernon (who has often before appeared in stage plays, but never so successfully), Julia Nelson is in her finest form and looks handsomer than ever, and Fred Terry is full of artistic vigor and dramatic fervor as the hero, Lord John Manners. The support is strong, the mounting magnificent and altogether, to judge from the play's enthusiastic reception and the big business that I have found rise during the week, Mr. and Mrs. Fred are in for another gigantic success.

The Dairy Maids is a pleasing and pretty piece, full of quaintness and picturesque. Its authors, A. M. Thompson (who is known on the Manchester press as "Dangle") and Robert Courtneide (one of our "best" producers) have not burdened the play with story. Still, they have given their principals, such as Carr Moore, Florence Smithson, Phyllis Broughton, Ambrose Manning, Walter Passmore, Agnes Fraser (Passmore's pretty wife) and a new-to-London-clever comedian named Dan Holyst (Taylor backwards) plenty of scope for vivacity and vocalization. So I should not be surprised if this new Apollo Theatre play, The Dairy Maids, should become changed into a choice success. N. B.—The music, by Paul Rubens and Frank Tours, is A1.

On April 18 we had a hard-pressed program wedded to the Royalty, where we found a not too story-laden but decidedly exhilarating little musical comedy, called Castles in Spain. It has been written by the aforesaid Como Hamilton and set to music principally by Harry Frazer, who made a great success in the leading part, a shiffling and song about town. The heroine was acted and sung delightfully by your sweet citizeness, May of Rouen. Manager Gaston Mayer (son of the late great French play-improviser) has mounted the piece beautifully.

In addition to the above we have had to sit out two new revues, one at the Coliseum and one at the Empire. Both are bright, especially the former, wherein Tom R. Murray scores as the composer, and will score still more when he has more scope for his infectious humor. Both these revues, the Coliseum by M. Victor de Cottens and Arthur Shirley and the Empire's by George Grossmith, Jr., are beautifully staged.

Just a few lines to report the production of yet another new play very late in the week, named The Bond of Nimon, written by that clever journalist-playwright, Clotilda Graves, for Lena Ashwell to start her season at the Savoy withal. It is a pleasant and clear-cut comedy, and quite enjoyable if you once start its somewhat forced premise, which is that Nimon (who was really so terribly naughty) was (according to Clo) quite a well-behaved person; also that she was idiotic enough to give to a dashing young cavalier (directly she met him) a "bond," in which she promises to "love only the bearer." This bond causes much dueling and disaster, but anon, after the hero and heroine have spoofed even the Grand Monarque, Louis Quatorze, all ends happily with the silly cavalier being handed over to his former sweetheart by Nimon, the now so-naughty, Lena Ashwell as Nimon and Henry Ainley as the ever-duelling bond-bearer play admirably, as do H. V. Esmond as the King and Frank Tyers as the hero's uncle. The Bond of Nimon is a beautifully staged piece and should draw good business to the sometime unlucky Savoy.

GAWAIN.

GOSSIP.

Nella Bergen has bought a tract of land at Hollis Terrace, L. I., which she will subdivide and sell in lots to professional people only.

A. H. Woods has returned from a short trip to Europe, where he went to arrange for London productions of several of his best known melodramas. It is said that he has secured the Lyceum Theatre, Sir Henry Irving's old home, for a production of Queen of the White Slaves.

It is said that Dan R. Hanna, son of the late Senator Mark A. Hanna, wishes to buy, lease or build a theatre in New York.

A judgment for \$200 was rendered against Gertrude Lawson (Nance O'Neil) in the County Court at Worcester, Mass., last week in a suit brought by Charles E. Fish and Company, florists, who alleged breach of contract.

Under the stage name of Rose La Tour, Martha Leonard, a member of a family of prominence in New York society, will make her debut as a classical dancer at the Berkeley Lyceum Theatre next Thursday night. She interprets the music of various composers in pantomime, each dance telling a story and without words.

Fred Darcy's plans for his European trip this summer are now arranged that he will leave New York shortly after the Fourth of July, remaining abroad until about the first of October. His long stay is made necessary by his large amusement interests in England, but will not affect in any way the policy and affairs at the Standard Theatre, Philadelphia.

Al. Jordan, musical director for two seasons of the Tempest Stock company, has gone to his home in Doylestown, Pa., after the closing of that organization.

Ellenore Carroll, who has been suffering from rheumatism and nervous prostration for the past three months, has been greatly benefited by the sulphur baths at Detroit, Mich.

The Alcayde, a new comic opera, by Frederick E. Barry and George Stevens, Jr., and staged by Julian Mitchell, will be produced at the Grand Opera House, Chicago, on June 17, for a run. Thomas Q. Seabrooke will head the company.



## TELEGRAPHIC NEWS

## CHICAGO.

**Text—Fay Templeton's Play—The Factory Girl—Plans of Managers.**

(Special to The Mirror.)

Chicago, May 7.

Julia Marlowe and E. H. Sothern closed their three weeks in Shakespeare at the Illinois, and yesterday their last engagement here under the syndicate management, with a series of big houses, attracted by Rome and Juliet.

The Mansfield advance sale indicates that the engagement which opens at the Grand to-night will have the usual emphatic financial stamp of public favor.

Mexicans have revealed some beauties of costume that show ingenuity in preparing new and fine effects. The production in this respect is fully up to the high standard.

Texas is prospering at the Great Northern. It is thoroughly well played and is even more satisfactory than when it was here before. The folding bed joke does not contribute to this, especially for the women in the audience, and would better be eliminated at least with its present enthusiasm. Mabel Disney as Texas is nicely cast, and an sweet, pretty and natural as ever. She has improved since her first visit in the part and now gives a performance that is entirely finished and enjoyable. Charles D. Coburn's Freshwater Jack is sufficiently natural, sympathetic and strong. Louis Thiel's Oklahoma gives a warm glow of wholesome comedy to every stage picture in which he is a figure. Faithful devotion to business and a good singing voice are two of the secrets of his success. W. T. Chatterton's Tank is so big, genial and easy as to have the same fine effect as Oklahoma. Ernest Allen is a good Buck West. Ted Griffin gets the "atmosphere" of the villainous half-breed, but his speeches seemed too rapid. Lord Angus was well played by F. E. Duff, also Sam Scoville by Howard Messner and Mrs. West by Hattie Foley.

Edith May from Broadway resumed its run at the Colonial last week, and its success was big and immediate as before. Inspection of three hours Wednesday night showed all seats occupied back to the wall. The performance is evidently at the limit of possible excellence in this musical melodrama-comedy. Victor Moore's Kid Burns is a sort of hero among a numerous class of Chicagoans who laugh at every move he makes and never tire of seeing him. Fay Templeton as the other magnet, reaches hearts with her Mary Anne and six touches of comedy-modesty. James H. Manning is seen again in his smooth and clever performance of Cronin. Louis Grisel is excellent as the butler and Donald Brian exactly suits the role of Bennett. There is enough of the Cuban repertoire now. Without the comparative elevation of the character of the Kid which Moore gives it, the role might be pretty thoroughly staid and common.

George Allen spoke his farewell lines at the Bush Temple last week in the part of Stephen in Sam Whelan's For Fair Virginia. Gertrude Rivers also said good by as Virginia. Mr. Allen was a fine officer and Miss Rivers an ideal Southern beauty. Adelaide Kelm was an excellent Nell and immediately captured the audience in male attire. The comedy business was divided with her, however, by Maurice McHugh as the old slave. Mr. Allen and Miss Rivers were reminded by scenes of letters during the week that their departure was regretted.

Melba Clark gave an excellent performance of Stephen Thorne in Dora Thorne at the Academy last week, and Dora Thorne brought to the title role many of the musical requirements of the Factory Girl, well played, drew large audiences all week at the Academy in spite of two a day. Carole Graham's appearance as the factory girl was appealing, and in the court room scene she showed exceptional emotional ability. The other actors parts were in good hands, with David Edwin as Tom, Joseph Egerton as Roger, and Arthur Burleigh as the Judge. The comedy and spectacle were effectively supplied. Freddie Harris, as the insurance man, gave a great deal out of an odd mixture of humor, sense and sentiment. Albert C. Davis made Ginger popular.

The Governor's Pardon finished its Chicago sojourn at the Criterion last week, Arthur Nelson giving his strong performance of White Hawk. Sidney Shepard as Isaac showed good equipment for future success, and Neddie Seville did the village cut-up well.

The bills this week: Grand Opera House, Richard Mansfield; Studebaker, The College Widow; Illinois, Richard Carle in The Mayor of Tokio; Colonial, Forty-five Minutes from Broadway; Chicago Opera House, The Three Graces; Garfield, Mexicans; La Salle, The Umpire; McVicker's, The Coward; Powers, Man and Superman; Great Northern, Texas; Bush Temple, Grand Text; Factory Girl, Why Smith Left Home; Criterion, The Factory Girl; Columbia, Why Women Sin; Alhambra, Burglar's Daughter; Academy, The Housewife; Bijou, To Be Buried Alive; Marlowe, What Happened to Jones.

Louise Mann and Clara Lipman will follow Mexicans at the Garrick May 21, and a highly gratifying reception undoubtedly is awaiting the two stars and their play.

The Housewife moved over to the Academy after a good week at the Columbus, opening with big houses Sunday and an unusually satisfactory Monday night audience.

Not Goodwin's company for The Genius at the Illinois is to include Neil O'Brien, Robert P. Gibbs, H. G. Lonsdale, Philip Matfield, Carrie Livingston, M. R. Snyder, Suzanne Perry, Louise Blinn, Susette Jackson and Breline Wells. Charlotte Crossman comes May 14 in Mary, Mary, Quite Contrary.

Frank O. Brown, who has been out all season with Macaulay and Patton's Last Rose of Summer, thinks he has had enough of work in thirty-five weeks and will disappear in the New Hampshire tall timber until early next Fall. Next season he will be in the slow poke company of the same firm. During the summer he will operate a New England farm by leading, sleeping in a tent in a pasture, and consuming beans.

Carey Paxton was in town last week on his way to his home town in Iowa.

Ocell Bower, of the Players at the Bush Temple, has gone into vaudeville, playing with Edith Dombey and B. F. Clinton in a sketch.

James O'Neill will virtually open his season here next August in Monte Cristo at McVicker's. Lincoln Carter's attractions next season will be White Frisco Burns, The Eye-Witness, The Flaming Arrow, Too Good to Beg, and Julia Grey in a new play. Mr. Carter's Criterion will have The Factory Girl, Crown of Thorns, and While the World Sleeps this month, and then close for the summer, reopening Aug. 5 with Hooligan in New York.

The Woman's Club art theatre project was before the public again last week, when a dinner was given at which the plans were discussed. Donald Robertson is the leading thespian spirit. Efforts were made to unite this Woman's Club project with the theatre, now a certainty, but there was a hitch, I am told, over a certain person.

The Student King is now announced as the summer attraction at the Studebaker, to begin in two weeks.

A Maid of Honor, written by Letitia Stevenson, a daughter of Adlai Stevenson, formerly Vice-President of the United States, was produced last week by pupils of the Chicago Musical College Dramatic School under the direction of Hart Conway.

The Flaming Arrow, thoroughly well played and staged, kept the Alhambra full all last week, afternoon and evening, and got a great reception. The acting was much above the average, and the full dramatic strength of Indian character was brought out in several instances. Le Roy Lewis' Black Eagle was an exceptionally big and true characterization, and Clarence Bellair was conspicuous as White Eagle for generally excellent acting and admirable delivery of the English language, which he, as a civilized Indian, was permitted to use. Life white redman was perhaps

too refined. Taylor Cornell was a good Colonel, and Edward King played King George to show the consequences. Ed S. Allen put a bit in the colored comedy rule, and his singing specialties were received with great favor. The singing of "Nobody" rivals Williams' rendition in many respects. The handsome trained actors and the brass band added to the general good impression. The pro-dow of which was particularly well worked with good acting and detail.

Albert W. Taylor, who has been in Illinois and Britain's general office as manager, has gone to California for ten weeks.

Dora Thorne, the Bowland and Clifford production of Lem Parker's dramatization, was one of the successes of the season at the Academy last week.

The new theatre, organized on the subscription plan as a dramatic art institution by wealthy citizens of Chicago, has become an assured institution. Announcements of the fact appeared last week with a partial list of the subscribers. Victor Moore has been engaged as director and work has begun on altering the Broadway Theatre. It will have a capacity of 900. The work of selecting a stock company is progressing. Samuel Gerson, who has been business manager of the Garrick, has been appointed business manager of the new theatre. Arthur Russell says the season will be about thirty weeks, with new plays every two weeks. The opening will take place near the end of the season.

Mrs. Carter and her company were rushed to St. Louis from Milwaukee on a special train in fast time. The arrangements were made by Harry Hilbourne, of the Chicago and Alton, and Howard Laing, of the St. Paul road. The train was composed of five baggage cars, a coach, and two sleepers. It left Milwaukee over the St. Paul road at 2 A. M. Sunday, passed through the Union depot, which is used by both the Alton and St. Paul, and reached St. Louis at noon.

W. H. Currie, of Broadhurst and Currie, has been in town some time on account of Texas at the Great Northern and the preparations for the new Broadhurst play. The Coward, to be produced at McVicker's to-night.

Stanley Barrickale has joined The Players at the Bush Temple for the rest of the season. Stanley Fowler, a young Chicagoan and nephew of Stanley Wood, will retire from the cast of The Three Graces at the Chicago Opera House next week and go to Europe to complete his studies for an operatic career. Mr. Fowler, after a season with Ben Greet, rose from the chorus to cast in musical production in a few months. He is not yet twenty years old.

Charles Lockin and Lewis Jackson, manager of The Flaming Arrow, started a San Francisco moving picture tour at Boston Harbor last Saturday.

Mabel Moore has joined the Keith stock at Providence, R. I.

Hart Wallace, civil war veteran and veteran actor, is back in Chicago for the summer, after an entire season as the innkeeper with O'Neill in Monte Cristo.

C. A. Sullivan, who was putting on Lincoln Carter plays at the Grand Central San Francisco, at the time of the earthquake, has heard from. He saved his trunk. In a photograph taken by himself of the burning city and developed on a postal card there is a distinct figure of a cross in the smoke, a result entirely unexpected. Possibly the strange apparition of the cross will furnish Lincoln Carter with an idea for his forthcoming melodrama. While "Prison Burns" to be produced at the Chicago Opera House on Aug. 26, at the Criterion, General Manager Hogan says there will be four big scenes, with two scenes devoted to effects never before attempted. There will be twenty-six in the company. The story of the play opens the night before the earthquake.

The Haymarket Theatre will close for the season on May 20, and reopen about Aug. 15. Manager Freeman will spend a portion of his vacation in New York with the satisfaction of having completed one of the most successful seasons in the history of the Haymarket.

Manager Max Weber announces a stock season for the Columbus, beginning May 20, with Anne Sutherland and Sam Morris prominent in the company.

J. R. Johnson, of the house staff at the Bush Temple for three years, was taken to the German Hospital last week to undergo an operation. The Norwegian National Theatre company, of Christiania, may play an engagement in Chicago next winter, giving them in its native tongue. Herman Oude, the Chicago consul of the new kingdom, has the enterprise in charge.

Charles R. Macdon, of the Auditorium press staff, succeeds George Wood as press representative of the new Park, which will open May 26. By that time Chicago parks will be in full blast. The Igorroto village to be at River-view and \$100,000 has been spent on improvements and concessions.

Chicago has become the headquarters of a new and extensive circuit of summer parks booked by William Morris' branch office here, with Mr. Lasky and Mr. Pugh in charge. The season will open in a week or two, and about fourteen weeks time in the Middle West can be given.

Hal Campbell, composer of the good music in The Rajah of Bongo, arrived from Texas last week to engage people for the summer musical stock at Dallas, which will open there the second week in June. Mr. Campbell has written an opera he calls Panambella, which will be produced by the company he is organizing.

A new vaudeville theatre at the White City and the theatre at San Souci Park will both be booked from the offices of the Western Vaudeville Managers' Association the coming summer, with Edward Hayman, of the San Souci, and Jacob Stenard at the White City. The White City theatre will open May 19 and the San Souci the week after.

Business Manager George Warren, of McVicker's, and Business Manager Walter J. Kingsley, of Mrs. Wiggs, are associates in a company to prepare and present a panorama of the San Francisco disaster.

Edwards Davis, who has been touring in his vaudeville sketch, will be starred next season in The Unmasking, by Eugene Spofford, of the Goss Printing Company.

Recent engagements through the Wildman exchange include Lawrence Grattan, Richardson Cotton, Charles Dingle, Jane Hampton, Eva Taylor, for the Hidden stock, Louisville; Robert O'Connor, Fred G. Reynolds, Clara Evans, Richard Bartlett, Melba Kell, both Summerville, and Mamie Elmore, for the Martell stock, Evansville; Richard Bonanno, Lolo Ratcliffe, Georgia Haynes, Robert Halcott, for The Housewife; Grace Ferrard, Eleanor Franklin, for Robert Whittier company; George Cox, James London and Ada Henry, for Hooligan in New York; Bruce Rinaldo, F. W. Sevell, Maud Street, for Howard stock; Louis Dean for the Grand, Salt Lake; Ted Brackett, Charles Haynes, Arthur Verrier, Lola Davis and Gertrude Phelps, for Third Avenue, Seattle; Blanche Hazel for the Family Theatre, St. Louis; George Berry with Factory Girl.

Frank Beals has been re-engaged as stage director of the People's for next season. Manager Roche, of the Bijou, says that the company which Selma Herman will have for the Bijou stock season, beginning in June, will be brought with her from the East.

Edward B. Hagg, leading man at the People's, will be guest of honor at a Shakespeare Club reception April 23 and will make an address.

Ed Van Vechten, now playing with Charles Grapewin, has discovered a new use for the moving picture. He posed for several picture series in various characters, and now he refers theatrical managers who may want his services to those pictures.

George W. Lederer, manager of the Colonial, was reported to be the leading spirit of a project to take Brooks' Casino for a musical comedy house and play old New York Casino successes. Mr. Lederer says he is not in any way interested in getting control of the Brooks Casino. His brother James has been considering the possibility of the place as a music hall.

Sam Morris, formerly of the Avenue and Marlowe, has been negotiating with Manager Max Weber, of the Columbus, for a stock season at that theatre, but it appears that the plans are not likely to carry.

ORRIS COLBURN.

## BOSTON.

**Recent Offical Returns—The Stolen Story—Olive Netherole—Announcements.**

(Special to The Mirror.)

Boston, May 7.

Boston's season is decidedly nearer to its end to-night, for at least three houses the final arrangements were started, although at two arrangements are made that a continuance may be made so long as business is profitable.

Nance O'Neill's return to Boston was made at the Hollis to-night, where she appeared in No. 100,000. The audience was not as large as the one at her opening two seasons ago, when Boston lost all judgment and declared that she was the first, last and only actress on the stage. Later she will revive older plays and will produce The Story of the Golden Plover, a tragedy by a young Californian.

It was a bold night for newspaper men at the Tremont to see the first presentation here of The Stolen Story. No arrangement that Henry W. Savage has made here in a long time has been so interesting as this, and it was watched with the closest of attention to-night. By all odds the best part of the play is the last act, the original magazine story around which the plot was constructed, and it gave a vivid idea of the office of a great paper at night. Since its first presentation at Providence the play has been worked over considerably, and is much more effective as a result.

Olive Netherole presented Magda for the only time at the Colonial to-night, and will give single presentations of Canda and The Second Mrs. Langens, as to give the balance of her engagement entirely to Sapho. She found it necessary to make a complete change of her program here on account of the bit which she made in Sapho. The Labyrinth was received with only mild interest, but the presentation of Sapho quickened the pulses of staid Bostonians, and when twenty curtain calls were given after the third act it was easy to see that the programme would be changed, and it was.

At the Empire to-night there was a complete change of stock company and a decided improvement in the presentation of Men and Women. The place was given in most effective fashion and brought out the full strength of the organization. Katherine Grey proved an admirable selection for the position of leading lady and was made to feel at home from the very start. William Humphrey and Mary Sanders, both of whom were for so long at the Castle Square, were given a full share in the honors of the evening.

At the Castle Square to-night there was an especially interesting revival of The Light that Failed, which had not been seen in Boston since Forbes Robertson and Gertrude Elliott gave it at the Hollis. The presentation to-night was well worthy of a comparison with the original, especially Mr. Hanson's study of the blind artist, which was in every respect as telling as that given by Mr. Robertson. An interesting feature of the cast was the presence of Effie Lasche, who had become quite a favorite here in the four weeks that she was at the Empire.

Shadows of Night is a new melodrama for the stock company at the Bowdoin Square, and had a successful presentation there to-night. Charlotte Hunt took the honors by her presentation of Myra Kell, and Charles Miller and the other favorites made the leading characters prove effective.

The Fays began an extended engagement at the Globe, and their mystery created as much interest as they did years ago when they were given for the first time.

Henry E. Dixey has had a hearty welcome to Boston in The Man on the Box, and splendid audiences have been the rule at the Majestic. His own impersonation has been a capital one in every respect and shows his art as a comedian to an unusual degree. The supporting company, too, is an admirable one. This is the last week of the engagement, and Margaret Anglin will follow with Mrs.

This is the final week of the season at the Grand Opera House, and Harry Clay Blancy will close the year with a whirlwind of excitement with The Boy Behind the Gun. Manager Haggis believes in closing early and opening early, and he will throw open his doors again in August.

A Yankee Circus on Mars has been easily proved the greatest spectacular offering that the Boston has had upon its stage for a long time, and the mixture of spectacle, circus, ballet, and musical comedy deserves to pack the house to the doors. The feats introduced in the circus scene are remarkable ones and go ahead of anything seen on a Boston stage in such a production. Business nights have been splendid, but the matinee have not had the patronage which they deserve. New Englanders are slow in appreciating the fact that it will be seen nowhere else here.

It begins to look as if the Tremont would not have a monopoly of summer operas after all, and as if The Student King would have rivals in the field. Very pronounced rumors have it that the Shattuck will put on a big spectacular production at the Majestic following Margaret Anglin, while Richard Carle will come to the Colonial with The Mayor of Tokio, possibly reviving others of his works.

The Park is going to reopen next week to present the moving pictures of the San Francisco fire taken by the Mills Brothers.

Harrison Grey Fiske and Mrs. Fiske were in town last week to see the presentation of The Ragged Dicks by Bertha Kell at the Tremont, and they were entertained by several of their Boston friends while in the city.

Mrs. W. G. Butler gave her festival for school children in Mechanics Building, and as a result there may be legal difficulties in court this week on account of alleged infringement of rights in a fire fly dance. Mrs. Lilla Vyles Wyman, who taught the number, claims that it is a development of one of her best ideas shown years ago.

The Last Appeal has been placed in rehearsal by the new stock company at the Empire.

J. R. Kean and Frank Cauley, the box-office men at the Park, will have their annual benefit at the Colonial on the first night of Grace George in The Marriage of William Ashe.

Charles Mackay, the great favorite from the Castle Square, who has completely recovered his health, will go to Cleveland for the summer as leading man in William Farnum's stock company there. He has been visiting his family in Brooklyn, N. Y.

Lizale Daly is branching out as a business woman. She has secured the confectionery concession at Wonderland, the new amusement resort at Beverly, and will manage several booths there.

Lindsay Morrison's friends are coming forward in large numbers and subscribing for stock in the new People's Theatre, which is to be built for him and his stock company. The shares are \$10, and to make it a popular thing shares can be bought for less than \$10. An option upon two sites is being held, and from the manner in which the promises are being made it would look as if the chances for a new playhouse here were excellent.

Paul Ward, the American property man with Olga Netherole's company, was given a gold watch by the English players as a sign of appreciation of his work. The presentation was a complete surprise and was made in Louis Moody's room at the Colonial.

The King of the Canoe Islands, a new comic opera of promise, was produced by the Lincoln House people at their theatricals last week.

Olga Netherole has brought her consumption crusade to Boston, and she had a long conference with Mayor Fitzgerald and the consumptive hospital trustees last week.

Andrew Mack closed his ten years' career as a Rich and Harris star with the engagement at the Boston, and now he starts on a supplementary tour under the direction of John K. Hogarty. He was a special guest of Boston Council, K. C., after his last performance.

Gustave Frohman has found a summer home as a result of the collapse of his bicycle tire. Last week he was riding through North Rye, near Portsmouth, when he met with the accident, and he liked the spot so well that he secured a cottage there for the summer.

Letters from Italy have been received from Elvira Lorenzoni, the Boston girl who was singing in grand opera near Venice, who saw the ruins of Boacotrene, and describes it vividly.

A. T. Webster and the members of his company, who had been touring Jamaica for six weeks, came back to Boston upon the Adams Express last week.

Jas. Hanson.

## PHILADELPHIA.

**The Prince Chap—The Fishman's Riddle—Cassman—Checkers—Sole of Duluth.**

(Special to The Mirror.)

Philadelphia, May 7.

For lack of attractions early changes are the order of the day in the Quaker City, this being particularly the case at the high priced theatres.

The Broad Street Theatre closed the season on May 12. Thomas Broadhurst's play of Arizona life, The Fishman, with Orrin Johnson, remaining for a second week. The melodrama is not up to expectations. Too much Johnson and exaggerated set stamp the piece.

The Chestnut Street Opera House season is closed, but reopens with a nation on May 12 with biograph views, taken by the Mills Brothers, of the San Francisco earthquake. This attraction will be continued for two performances daily until our citizens tire of the same. Prices, 25 and 50 cents.

The Prince Chap, with Cyril Scott, is the only novelty in town, the New Lyric Theatre attracting splendid patronage and delighted audiences. The entire press is unanimous in praise of this charming production and excellent presentation. This is the second and final week. Henry E. Dixey, with The Man on the Box, plays a return date for the week of May 14.

On May 21 the New Lyric Theatre will be the scene of the premiere of another big musical comedy presented by the Shuberts, The Tourists, music by Gustav Kerker, book by H. H. Burnside. Richard Golden, Julia Henderson, Mattie Westworth, Mabel Wilbur, Edna Chase, Della Miven, William Hodge, William Prustie, George A. Schiller, W. H. Denny, Albert Frann, Edward Lawrence, Benjamin Howard, F. K. Schilling and an immense chorus compose the cast.

Rosalie, Willard Spencer's new opera, is still undergoing reconstruction at the Chestnut Street Theatre, Neil McNeil (late of the Simple Simon) taking the place of Clarence Wilbur in the role of Truthful Twister. It is now in its third week, considerably brightened, and eventually will be whipped into shape, as it is looked for an indefinite run and is to be placed on the road for the coming season.

Anna Eva Fay, the mind reader, aided by vaudeville talent to fill out the programme, is creating a sensation in the city, this being her second week at the Garrick Theatre to splendid business, especially at the three matinees for ladies only. As there is nothing booked to follow the engagement is for an indefinite term.

The Cassman is in its third week at the Walnut Street Theatre, and remains for the week of May 14, after which it goes to the Grand Opera House, New York.

Checkers, with Hans Roberts in the title part, inaugurated a lengthy engagement this evening at the Park Theatre. The cast is practically unchanged and at popular prices the piece is sure of profitable returns.

The Secret Dispatch, by David Higgins, attracted a large house this evening at the Girard Avenue Theatre. It presents an interesting story full of thrilling situations of the Civil War. Van Kluge portrays the leading role well supported by an excellent cast. Joseph V. Horth in Our Friend Fritz appears on May 14.

Nat M. Wills and The Duke of Duluth (a return date) holds the week at the Grand Opera House. Buster Brown, with Master Gabriel, follows on May 14.

At the National Theatre Kathryn Farnell as Marguerite in Faust, with elaborate stage settings, is the programme for the week. This is her first appearance in this city, and she has received a favorable verdict. Tracey, the Outlaw, runs the gamut on May 14.

Edward Harrigan, the favorite of many years in Old Lavender, surprised the patrons of the People's Theatre with his performance, being greeted with an immense reception, such as his merits truly deserve. Arizona comes on May 14.

Hart's Kensington Theatre stock company appears this week in Monte Cristo, with Frederick E. Wright in the title role and specialties between the acts. The Sign of the Four is billed for May 14.

At Blancy's Arch Street Theatre A Romance of Coos Hollow is the offering for the week, with a large cast and a troupe of colored entertainers. Buck dancing, with local competition and prizes for the winners, help the attraction, and a big week is assured. Walter Wilson in A Bad Man from Mexico, appears on May 14.

Mr. and Mrs. Henry Ludlum, with pupils from his School of Dramatic Art, appear on May 15 at the Broad Street Theatre in Romeo and Juliet.

Forepaugh's Theatre Stock company, with a special engagement of Eugenia Blair as a stock star, appears this week in Leah the Forsaken, adapted for the stage by the late Augustin Daly. It is a most interesting representation. Eugenia Blair is a great favorite and the supporting company gives well defined delineations. Houses are deservedly large. Resurrection, with Eugenia Blair, is billed for May 14.

Darcy and Speck's Stock company appears in A Slave of the Mill. It is a pleasing story of capital versus labor, with George Arvine, Mattie Choate, Fanny Granger and Paul Burns the favorites of the capable cast. Week of May 14, employer's benefit. The Bliss in Russia.

This is the last week of the season of Demont's Minstrels at the Eleventh Street Opera House. The Cassman is the latest burlesque; there is also a new skit on Second Sight Anna Eva Fay, with Hughey Dougherty as the acrobat. This has been a big season for the minstrels.

Ringling's Circus is due in this city for the week of May 21.

E. Chalmers Jones, the well-known musician and piano agent of several theatres, will give his fourteenth annual concert at Association Hall on May 8.

Dolce, by permission of Mrs. Fiske, will be presented by the Browning Society at the Broad Street Theatre on May 22. S. Farnhamson.

## BALTIMORE.

**Gallops—Arizona—A Bad Man from Mexico—Under Southern Skies—Pop Concerts.**

(Special to The Mirror.)

Baltimore, May 7.

Charles Richman appears at Ford's in David Gray's delightful comedy, Gallops. Notwithstanding the warm weather a large audience greeted Mr. Richman this evening. A charming performance was given by the star, supported by W. L. Abington, Frank Gillmore, William F. Hawtree, Brandon Hunt, Albert Hudson, Robert Ober, Grace Filkins, Ivy Troutman, and Francis Starr.

Beginning May 14, Lyman H. Howe will give a series of lectures lasting one week.

Arizona is the attraction at the Holiday Street. It is interpreted by a very good company and is satisfactorily staged. Deserted at the Altar will follow.

A Bad Man from Mexico holds the stage at Blancy's. Walter Wilson making his debut as a comedian. A Man of Mystery will follow at the close of the week.

Last evening Manager O. A. Ballou was tendered a benefit by Charles E. Blancy.

Under Southern Skies is presented to the patrons of the Auditorium. The company is an excellent one and includes Mabel Trunnelle. The Alrship is the underline.

Barnum and Bailey's Circus will exhibit here on May 16 and 17.

The Casino at the Electric Park will open for the season on May 28.

The Pop Concerts at the Lyric, were inaugurated this evening. They are given by the Metropolitan Opera House Orchestra of New York, under the direction of Nahon Franko. The large auditorium was well filled and indications point to a successful season.

Kathleen Kavanaugh will appear during the week of May 14 at Abhaugh's in her new play, The Village School. She will be supported by O. C. Ziegfeld and others. HAROLD RUTLAND.



ST. LOUIS.

Mrs. Carter's Last Week—Marcella Cushman—Opera and Drama—Summer Plans.

(Special to The Mirror.)

St. Louis, May 7.  
Two first-class houses, the Garrick and the Olympic, were dark last night. To-night Mrs. Leslie Carter began her second and last week at the former in drama and Marcella Cushman in new paying as a belated visit in Mary, Mary, Quite Contrary. Mrs. Carter received excellent public support all last week in Adria. She gave her own a better opportunity, and her strong support seems more at home in this modern play than amid the mythological barbaric habiliments of the initial essay. To-night the Garrick holds a very brave array of society people and Chestnut looks very much forty-second street.

"The troubled waters of managerial differences having been so adjusted" (I borrow the aqueous simile from contemporary local journalism) as to permit Miss Cushman to come to the Olympic, after previous colourings at the Grand, it is most to say that the versatile comedienne's medium this trip fits her and her methods nicely. From Gloriana and Ted Henley to Mary, Mary, Quite Contrary is a far cry and between times Miss Cushman has played many parts. It is also of record that she has played most of them very acceptably. While the present offering is this in spots, as is unavoidable under the high pressure methods now prevailing, it offers a pleasant contrast to preceding bills, and there is no doubt the St. Louis public will take kindly to the actress and to her play.

One of the season's last musical comedies, Comin' Through the Rye, opened for a week at the Century last night. Among the leading people in the big cast are Stella Mahew, Alma Youlin, Rena Blake, Florence Townsend, Lillian Lee, Frank Lator, and Frank Doane. Mahew and Lator by reason of their comings and goings this year have established quite a local vogue. Lator is regarded here as one of the approaching comic quantities, and he showed the stuff in him in The Filluster at the Garrick earlier in the season. Comin' Through the Rye is full of bright things and makes a good end-of-the-season showing.

Just by way of metropolitan variety we are having grand opera at the Grand Opera House. Madame Mantelli and her company are to sing La Traviata, La Favorita, and several other works in English. Madame Helene Noldi, Signor Alberti, and other capables are with Madame this time. Madame was last heard here in a vaudeville engagement, which an unkind fate forced her into and from which she made her escape at the first opportunity.

Our own Oscar Danz, who semi-occasionally cuts fate into bits and champions it to the uttermost, is with us once again, with the clearest natural endowment of restrained enthusiasm ever produced in these parts. At the imperial, right upon the heels (somewhat worn) of Richard Mansfield's Dr. Jekyll and Mr. Hyde, Mr. Danz is presenting the gruesome (or gruesome) play, but with many changes of plot, scenery and business, and the end is not yet. Mr. Danz has worked on Dr. Jekyll and Mr. Hyde until he has almost exhausted the unhappy physician's original cuticle, but this does not restrain the ambitious youth from once again trying, and, in truth, once again succeeding. Danz has heard the public "No" so often that it sounds to him like "Yes"; hence he is unbeaten, unbeatable. Mr. Danz has with him King Baggot, a very fair actor and Katherine Tabor, an intelligent young person, and with the large following in his home town is certain to repeat former successful ventures in the neighborhood of Tenth and Pine Streets.

Sorrow's crown of sorrows is remembering happier days, and in this sense Manager Garen has at Havilla's A Crown of Thorns. Coming so hard upon the straw hat of conventional headgear now again current, Mr. Garen's pourpours in the present might be regarded as trop. However, he is buttressed behind the unvarying melodramatic yearnings of his clientele, which must be repeated.

For the summer run West End Heights will have Ethel Fuller, formerly Melbourne MacDowell's leading woman, at the suburban. Miss Fuller intends to put on the whole gamut of things from Sappho to Zaza, with Carmen in the middle distance. The opening is timed for the idea of the month.

Exquisite amusement of Delmar Garden plans is withheld for the time being. May 27 is spoken of as the opening.

Forest Park Highlands is to have a 10-cent gate after all. Band concerts gratis are too heavy a draft even with record breaking attendance on Sundays.

Grace Fleming, a very pretty St. Louis girl, sang Irish ballads at the Olympic last night during the performance of The Colleen Bawn by the Emerald Stock company. Dr. F. T. Cunningham, Michael Cassin, Frank Mahoney, Will A. Jones, Charles Snyder, John J. Conannon, Patrick Bernard, Harry Schultz, Maizie Waite, Florence Fleming, Ethel O'Neill, Florence McMurry, Alice M. Jones, Ethel Valentine and other aspiring young histrions were in the cast.

Walter Damrosch led the New York Symphony Orchestra at its annual concert in the Odeon yesterday afternoon. Only Wagner numbers were given the violin being played by M. Alex. Slavsky. The affair was apologetically advertised, and but for that untoward circumstance the attendance would have been larger. First-class orchestra concerts are a rarity in these parts, and to make them a success they should be booked long in advance for all they are worth. Mr. Damrosch conducted in fine fashion and revealed much dirigental growth.

The Bismarck Theatre Company, formed by sundry advertisements St. Louisans will open and operate theatres in the great Southwest, for which St. Louis is commercial as well as art headquarters. Abe Feltenstein, of this city, is president and G. K. Higginbotham secretary. Theatres are to be erected at Shawnee, Muskogee, Oklahoma City, Muskogee, Shawnee and other territorial centers.

Hugo Goldsmith, of this city, has taken an engagement with the Buffalo Lyceum Stock company, and opens in An Evening to the King.

To-night the Herren Ritchie, Streeter, and Lightner, of Colonel Pat Short's Olympic staff, had their annual benefit at the Broadway playhouse. Contributions on the part of the regular habitués were generous.

Louis Mann and Clara Lipman in Julie Bonbon follow Mrs. Leslie Carter at the Garrick and will likely close the parlor playhouse's second season.

Frank Leslie Howard, associate manager of the Tyrone Alley, makes announcement that the big World's Fair resort will cut in very shortly with an orchestra of fifty men, the soloist being Grace Van Studdiford for the opening week. Orchestra and band concerts and other prominent soloists follow in rapid succession.

Kryl, the curly-headed cornetist, late of Innes' Band, is at Forest Park Highlands this week with a coterie of instrumentalists and Madame Ramona, prima donna. Lillian Chic, loop-the-loop bicyclist, is giving exhibitions in the pavilion with the Swor Brothers, black-face; the Salvigues, acrobats; the Ramsey Sisters, loquacious entertainers, and the Bootblack Quartet.

There are already under contract with the suburban management Walter Edwards, Walter B. Gilbert, and Harry Fenwick, of the Forepaugh Stock, (Cincinnati); Arthur Buchanan, King Baggot, of this city; C. Norman Hammond, Lisle Lee, and Emma Butler, of Keith's, New York; Paris Landers, of the Yorkville Theatre, New York, the latter as stage-manager.

RICHARD SPANER.

PITTSBURGH.

Pantana at the Belasco—Strongheart—The Old Homestead—Great Jewel Mystery.

(Special to The Mirror.)

Pittsburgh, May 7.  
All of the attractions at our playhouses this week, except the vaudeville at the Grand, have been seen here before this season.

At the Belasco, Pantana, with Jefferson De An-

gels and his large and splendid company, was welcomed by a good sized audience to-night. The Earl and the Girl and Strongheart are understood. Strongheart is at the Belasco, played by Robert Edson and his company. Bookings for the balance of the season are as follows: Marie Cahill in Molly Moonshine, Dustin Farnum in The Virginian, and Richard Carle in The Mayor of Tokio.

A large audience was present to-night at the Alvin to see The Old Homestead, which will likely duplicate its large week's business of a short time ago. Next week Our New Minister comes followed by Buster Brown, for an indefinite run, which will close the season.

The Empire closed its season on Saturday night, and when it reopens next season it will be under the management of the Blaney Amusement Company. It is hoped that Manager E. J. McCullough, who has had the lease of this house for several years past, will remain in this city.

The Blue Ribbon Girls hold forth at the Gayety. They will be followed by Irwin's Majestic next week.

At Harry Williams' Academy The Yankee Doodle Girls is the show.

Luna Park opened to-day, and the crowds had several new amusements to attract their attention. Strigano's Band of Home will occupy the band stand for the first two weeks.

Oscar Radin, musical director at the Belasco Theatre, will have charge of the music at the new Luna Park in Washington, D. C.

The Russell Brothers, in The Great Jewel Mystery, drew the usual large audiences to-day at the Bijou. Williams and Walker in Adria follow for two weeks.

ALBERT S. I. HEWES.

WASHINGTON.

Embarrassment of Riches—The Jilt—The Indiscretion of Truth—Graf's Players.

(Special to The Mirror.)

Washington, May 7.  
The Embarrassment of Riches, a modern comedy in three acts, by Louis Kaufman Anspacher, with Kathryn Kidder and Bruce McLean in the leading roles, was given a successful performance to-night at the New National Theatre before a large and distinguished audience. The cast:

William Gilderlove..... Scott Cooper  
Robert Gilderlove..... Dudley Hawley  
Cecilia..... John V. Bunny  
Mrs. Gilderlove..... Gertrude  
Alma Goodwin..... Eva Danneberg  
Elizabeth Holt..... Kathryn Kidder  
Leighton Holt..... Charles J. Bell  
The Duke of Chisle..... Stanley Baker  
Miss Partridge..... Yvonne Dreyer  
John Russell..... Bruce McLean  
Ted Pagan..... J. W. Bunny  
A Bank Detective..... James Kearney  
O'Connor..... Bernard Mullin  
Jim..... Charles Chapelle

The argument concerns itself with ultra-modern conditions of American life. Elizabeth Holt, a poor struggling teacher, is unexpectedly left a very large fortune. Having resigned herself to the obscurity and colorless life of spinsterhood, she suddenly finds herself now the center of a flock of fortune hunting admirers. An English duke is syndicated over here to America by a committee of his creditors, in the prospect that he will marry Elizabeth, and so liquidate his debts. Elizabeth has interested herself in work among the poor, and at the opening of the play she has made a big endowment to a settlement which is under the direction of John Russell, an enthusiast for political purity and the social regeneration of the masses. Elizabeth, in visiting the settlement, is mistaken for her secretary by John, and, in the disguise, which is thrust upon her, she meets a series of situations on the East Side that both excite and educate her ideas of humanity in general. John Russell falls in love with her, never suspecting that she is his rich patroness. One evening, while she is helping him in his work down at the settlement, a party of Elizabeth's society friends, among them the duke, are forced to climb over a fire escape. They enter the settlement and bring about the revelation of Miss Holt's identity. John is made to believe in the rumor of Miss Holt's engagement to the duke. Then all of Elizabeth's friends combine to prevent a clearer understanding between them, but love ultimately finds a way through the labyrinth of obstacles. The principal characters are supposed to be drawn upon a careful study of the lives of most prominent men. Elizabeth Holt is a composite study of several of our prominent American women who are nobly interesting themselves in the regeneration of the slums. Among the minor characters are a war hero, a bank detective and a police sergeant, with his crew of Irish henchmen, who are brought in sharp and humorous contrast with the wealthier up-town element. The scenes are laid in Miss Holt's home and in the Essex Street settlement house, New York. Next week is the last of the regular season, the closing attraction being Lillian Russell heading a vaudeville company.

The supplementary Belasco, which was inaugurated last Tuesday night with the Odette Tyler Summer Stock company in Lady Huntworth's Experiment, opened auspiciously. Odette Tyler was notably successful in the leading part. The Jilt, which is given to-night, is another artistic performance and is popular with the audience. Next week, in The Red Carnation, R. D. MacLean appears with the company.

Large houses at the Columbia Theatre last week were attracted by the superb work of John Mason, Clara Morris, Dorothy Hammond, and Guy Standing in The Indiscretion of Truth. The Duke of Killcrankie in this week's offering, with the Drew part admirably played by Guy Standing and the company splendidly cast. Lord and Lady Algy is the next bill.

Extracurricular dramas are attractive, and Fighting Fate is one of the favorites at the Academy of Music, where it is given by an excellent company headed by Carrie Lamont. The Russell Brothers come on May 15.

Frank Cushman, the talented Ethiopian comedian, supported by a large and capable company, is a hit in the musical comedy, The Alahrip.

The Ben Greet Players, who achieved such success and popularity here this season, are to return to Washington for a series of open air performances at Woodley Lane for the benefit of Cathedral Close. The performances will be under the direction of Mrs. James A. Garfield, wife of the Secretary of Commerce and Labor, and if the weather is propitious a brilliant assemblage will be seen. The dates are May 18 and 19, with four performances that include The Tempest, A Midsummer Night's Dream, and As You Like It, with a repetition of A Midsummer Night's Dream for the closing performance. In case of rain the performances will be given at the National Riffles' Armory.

Barnum and Bailey spread their white tents at Fourteenth and H streets, North East, on May 14 and 15.

JOHN T. WARDE

CINCINNATI.

May Festival—Robinson's Stock Closes—Tom, Dick and Harry—Shubert Theatre.

(Special to The Mirror.)

Cincinnati, May 7.  
The May Festival, which closed on Saturday, will go down in history as most successful from every point of view. The Grand to-night has its last musical offering of the season in The Gingerbread Man, which greatly pleased a large audience. Helen Bertram and a bevy of pretty girls added much to the enjoyment of the occasion. Dustin Farnum follows in The Virginian, and then comes Nelly Stewart, who closes the season in Sweet Nell of Old Drury.

Bickel, Watson and Wrothe are at the Walnut this week in their merry hodge podge, Tom, Dick and Harry, which is pleasing fair sized audiences. Rumors are persistent to the effect that a new theatre is to be erected on the site of the Belmont Hotel on Sixth Street, just east of Vine, which changed ownership this week; but none of those interested will go farther at present than to say that such may be the outcome. It is generally believed the theatre will be built only



JOSEPH BLETHEN.

Author and composer of the new Hawaiian light opera, The Maid of Manalo.

Harry Girard's last professional engagement was with F. C. Whitney, when he played leading man with Lulu Glaser for nearly four seasons. Previous to this Mr. Girard had been in opera and in church singing. Earlier than that he had composed under the name of Victor Kemp, meeting with considerable success. His visit to Seattle with the Glaser company convinced him that an all-around teacher of vocal music would prosper there. In June, 1904, he opened a studio in Seattle. Artistically Mr. Girard has put himself at the head of the local musical colony. Financially he has succeeded beyond his best hope, having built a house with studio attached in one of the best residence districts. Mr. and Mrs. Girard are socially popular. Mr. Girard has long had an ambition to write light opera, and in connection with Mr. Blethen this ambition seems now realized. The two commenced on The Maid of Manalo almost as soon as Mr. Girard took up his residence in Seattle. Joseph Blethen is elder son of Alden J. Blethen, one of the older guard of Associated Press publishers. He is a graduate of the University of Minnesota in 1891, a member of the D. K. A. fraternity, and now part owner with his father of the Seattle Daily Times, on which he holds the title of "second in command." He is a well-known short story writer, and his story, "Ben Zoni's Matinee," in McClure's, recently attracted very favorable notice. "Nine plays, more or less," he says, "may be found in the copyright vaults of the Library of Congress with my name as author. One play, The Chinook, was produced in the West and ran five years." In the last five years Mr. Blethen has sold fifty-two short stories to the magazines of America. The Maid of Manalo, the joint work of these young men, concerns an American admiral, an American squadron in the South Pacific, an American girl who is hereditary princess of a small island, and her love affair. It has a clean story and plenty of fun. The lyrics, says one manager, are the best he has read by an American.

In case the new vaudeville syndicate becomes an established fact.

The stock company season closed at Robinson's on Saturday night amid the usual scenes of enshrouding for favorites of the company. The season at this house is not entirely complete, however, for Manager Fish has made arrangements for the appearance next week of Mrs. Leslie Carter in Adria and a revival of Zaza, which will undoubtedly prove one of the events of the season.

F. C. Whitney and Stanislaus Stange were in the city for several days last week, consulting with the management of the Fall Festival. It is probable that Manager Whitney will make a big production on the stage of Music Hall in August to run during the four weeks' festival.

Billy Kernand's Georgia Minstrels are at Heuck's this week.

Amended plans were filed this week for the new Shubert theatre now being built on Vine street. The structure will be of concrete and will be eight stories high, the upper floors being used for offices. The theatre proper, however, will remain substantially as at first planned.

H. A. SUTROX.

THEATRE BUILDING.

New Houses Going Up and Old Houses Being Improved—Evidence of Prosperity.

The new Majestic Theatre, at Port Huron, Mich., opened on April 6 with The County Chairman. The house, which has a seating capacity of over 1,400, is built on the ground floor, and is thoroughly modern in construction. The Burt Amusement Company has leased the theatre for a term of years, and has made L. S. Bennett local manager.

Thomas F. Littlejohn, manager of the Huntsville Ala., Opera House, has closed a deal with the Elks of Huntsville for the lease of the new Elks theatre for a period of five years from its completion in September. The new theatre will have a seating capacity of about 1,500, and it will cost when complete about \$100,000, being the finest building of the kind in Alabama. The stage will be of standard size, and the people of Huntsville will be enabled to see first-class attractions for the first time.

The Grand Opera House at Sandusky, O., formerly called the Nielsen Theatre, and now owned by John A. Himmelm, will be converted into a modern ground floor theatre the coming summer and will open under Mr. Himmelm's management about Labor Day. The house will have an actual seating capacity of 1,240. The work of remodeling will be under the supervision of Fuller Claffin.

From Toronto comes the news that the new theatre, to be built on the site of the old Barnett house, now being demolished, is a certainty. William Marvin is no novice, for he built the Marvin Theatre at Findlay fifteen years ago. He is said to be disposed to add his playhouse to the Independent forces.

The Chicago Musical College has taken a ninety-nine years' lease of property at 246-248 Michigan Avenue, Chicago. The leasee agrees to replace the present building with an office or combination office and theatre building at a cost not less than \$200,000.

A new vaudeville theatre, the Majestic, is to be built and opened by next September in St. Paul, in Minnesota Street, near Seventh. The building is to be a modern, fireproof structure, costing \$60,000 and having a comfortable seating capacity of 1,000. This theatre is to be constructed and controlled by the Minnesota Amusement Association, a new combination of theatrical men who intend to build similar playhouses in other cities.

Fred Frick, proprietor of the Sheridan Hotel at Red Bank, N. J., is erecting a new theatre which is to have a seating capacity of 1,200. The stage is 50 by 60 feet and there are 12 dressing-rooms. The Frick Theatre, which will probably be opened in July, will replace the Red Bank Opera House, burned down last summer.

The New Armory Opera House, in Webster City, Iowa, is now completed and will be formally opened as soon as a first-class attraction can be secured for the event. The auditorium will accommodate about 1,000 people; the stage is 16 by 28 feet and the seven large dressing-rooms have all modern conveniences.

Wabash, Ind., has now one of the most complete playhouses in the State outside of Indianapolis. This is the new Engle's Theatre, erected at a cost of \$61,000 and having a seating capacity of 1,250. The stage is 36 by 64 feet. Two attractions have already played this house with gratifying results.

Specifications have been drawn up for the new Coliseum building, to be erected in Louisville, at Fourth Avenue and A Street, and ground will probably be broken by the middle of the month. The building will be capable of seating nearly 3,000 people, having an amphitheatre 80 feet wide by over 200 in length. When the entire



HARRY GIRARD.

Author and composer of the new Hawaiian light opera, The Maid of Manalo.

one of the older guard of Associated Press publishers. He is a graduate of the University of Minnesota in 1891, a member of the D. K. A. fraternity, and now part owner with his father of the Seattle Daily Times, on which he holds the title of "second in command." He is a well-known short story writer, and his story, "Ben Zoni's Matinee," in McClure's, recently attracted very favorable notice. "Nine plays, more or less," he says, "may be found in the copyright vaults of the Library of Congress with my name as author. One play, The Chinook, was produced in the West and ran five years." In the last five years Mr. Blethen has sold fifty-two short stories to the magazines of America. The Maid of Manalo, the joint work of these young men, concerns an American admiral, an American squadron in the South Pacific, an American girl who is hereditary princess of a small island, and her love affair. It has a clean story and plenty of fun. The lyrics, says one manager, are the best he has read by an American.

In case the new vaudeville syndicate becomes an established fact.

The stock company season closed at Robinson's on Saturday night amid the usual scenes of enshrouding for favorites of the company. The season at this house is not entirely complete, however, for Manager Fish has made arrangements for the appearance next week of Mrs. Leslie Carter in Adria and a revival of Zaza, which will undoubtedly prove one of the events of the season.

F. C. Whitney and Stanislaus Stange were in the city for several days last week, consulting with the management of the Fall Festival. It is probable that Manager Whitney will make a big production on the stage of Music Hall in August to run during the four weeks' festival.

Billy Kernand's Georgia Minstrels are at Heuck's this week.

Amended plans were filed this week for the new Shubert theatre now being built on Vine street. The structure will be of concrete and will be eight stories high, the upper floors being used for offices. The theatre proper, however, will remain substantially as at first planned.

H. A. SUTROX.

THEATRE BUILDING.

New Houses Going Up and Old Houses Being Improved—Evidence of Prosperity.

The new Majestic Theatre, at Port Huron, Mich., opened on April 6 with The County Chairman. The house, which has a seating capacity of over 1,400, is built on the ground floor, and is thoroughly modern in construction. The Burt Amusement Company has leased the theatre for a term of years, and has made L. S. Bennett local manager.

Thomas F. Littlejohn, manager of the Huntsville Ala., Opera House, has closed a deal with the Elks of Huntsville for the lease of the new Elks theatre for a period of five years from its completion in September. The new theatre will have a seating capacity of about 1,500, and it will cost when complete about \$100,000, being the finest building of the kind in Alabama. The stage will be of standard size, and the people of Huntsville will be enabled to see first-class attractions for the first time.

The Grand Opera House at Sandusky, O., formerly called the Nielsen Theatre, and now owned by John A. Himmelm, will be converted into a modern ground floor theatre the coming summer and will open under Mr. Himmelm's management about Labor Day. The house will have an actual seating capacity of 1,240. The work of remodeling will be under the supervision of Fuller Claffin.

From Toronto comes the news that the new theatre, to be built on the site of the old Barnett house, now being demolished, is a certainty. William Marvin is no novice, for he built the Marvin Theatre at Findlay fifteen years ago. He is said to be disposed to add his playhouse to the Independent forces.

The Chicago Musical College has taken a ninety-nine years' lease of property at 246-248 Michigan Avenue, Chicago. The leasee agrees to replace the present building with an office or combination office and theatre building at a cost not less than \$200,000.

A new vaudeville theatre, the Majestic, is to be built and opened by next September in St. Paul, in Minnesota Street, near Seventh. The building is to be a modern, fireproof structure, costing \$60,000 and having a comfortable seating capacity of 1,000. This theatre is to be constructed and controlled by the Minnesota Amusement Association, a new combination of theatrical men who intend to build similar playhouses in other cities.

Fred Frick, proprietor of the Sheridan Hotel at Red Bank, N. J., is erecting a new theatre which is to have a seating capacity of 1,200. The stage is 50 by 60 feet and there are 12 dressing-rooms. The Frick Theatre, which will probably be opened in July, will replace the Red Bank Opera House, burned down last summer.

The New Armory Opera House, in Webster City, Iowa, is now completed and will be formally opened as soon as a first-class attraction can be secured for the event. The auditorium will accommodate about 1,000 people; the stage is 16 by 28 feet and the seven large dressing-rooms have all modern conveniences.

Wabash, Ind., has now one of the most complete playhouses in the State outside of Indianapolis. This is the new Engle's Theatre, erected at a cost of \$61,000 and having a seating capacity of 1,250. The stage is 36 by 64 feet. Two attractions have already played this house with gratifying results.

Specifications have been drawn up for the new Coliseum building, to be erected in Louisville, at Fourth Avenue and A Street, and ground will probably be broken by the middle of the month. The building will be capable of seating nearly 3,000 people, having an amphitheatre 80 feet wide by over 200 in length. When the entire

COES.

Marie Dressler was out of the cast at Weber's Music Hall until Thursday last week. A slight operation was performed on her throat.

Dallas Welford, who left the cast of Mr. Hopkinson at Fields' Theatre two weeks ago, resumed his part on last Thursday evening.

Harry Davies (tenor) left The Yankee Consul company to join the Mantell Grand Opera company on April 7.

Charlotte Deane, who was to have filled a stock engagement in San Francisco, has decided to enter vaudeville with a series of strong dramatic characterizations.

John Hay Cassar, after a season with Bothner and Campbell's Sherlock Holmes company, has gone to Michigan to look after some fruit properties in which he is interested.

It is said that Thomas W. Ryley has given up the management of the Shaftsbury Theatre, London, and that the proprietors have taken possession of the house.

Ernest H. Baxter replaced Mr. Harrison Armstrong as Sopp Rhinthaier in The Mountain Climber at the Criterion Theatre on April 30.



For the first time in the history of the association, the Twelfth Night Club will open its rooms to the general public on the evenings of May 9 and 10. The members, many of the most prominent women in professional life, will serve refreshments in the rooms during and after the performances at the Berkeley Lyceum. At the Berkeley Lyceum on May 12 Lorraine Hollis, native of San Francisco and one who has lost practically all her property in the disaster will give a benefit performance of *Forget-Me-Not*.

The performance of The Rams of Oodh, given by the Roosevelt Club at the Minneapolis Auditorium, on the evening of April 28, raised \$1,500 for the San Francisco relief fund. As a consequence, the still existing fund is about to reach the grand total may reach \$15,000. At Toledo the benefit arranged by the Press Club and reported in the last edition of The Minnow, cleared about \$3,200. On Sunday, April 29, by means of a benefit given at the Mohawk Theatre, people of Schenectady contributed \$131 dollars to the cause. The entertainment was mostly furnished by local talent. Numbers were contributed by I'Amico's Band, Edward Hetri, Captain Darr of the Fire Department, Werner and Marie, William J. Crooks, Ethel Schulte, Murray and Tina, and John and Mary gave an excellent dramatic evening of Eugene Aram. The benefit performance, given in Duluth under the management of L. O. Whittier, realized about \$150. The performance consisted of vaudeville specialties assisted by local talent. The Boston Symphony Orchestra gave a benefit concert on Sunday evening, April 29, which netted the very considerable sum of \$2,500. The idea of giving the concert was entirely spontaneous with members of the orchestra, Mr. Geriche volunteering to lead the moment the proposal reached his ears. Madame Samaras, the end of a long and a thrilling career, immediately offered her services. Apart from its beneficent purpose, the concert proved to be a remarkable musical achievement. Benefit performances in aid of the San Franciscans were given in St. John, Canada, in the form of a production by the Empire Dramatic Club on April 27, and a concert in the school room of St. Paul's Church on May 1. The latest bulletin from Kansas City announces that the benefit given in Convention Hall on April 27, in spite of a severe rainstorm was attended by 5,000 persons and realized \$6,500. Three hundred performers from all over the world and the First Band of Mexico, from Mexico, from Mexico, contributed to the entertainment already mentioned in these columns. Word comes from Los Angeles that on April 26 Joseph Murphy, the veteran actor, and Oliver Morosco raised among the theatrical people of that city a fund of \$3,000 with which to succor the destitute poor.

tickets for one night at the Criterion Theatre, Chicago, amounting to \$600. Have been donated to the fund by the Russell Brothers and the band staff. On the afternoon and evening of the day of the Oppenheimer, the St. Hubert Garden St. Louis gave a huge benefit for the hospital and Institute of San Francisco. All the performers donated their services and even the papers furnished advertising space gratis. The Princeton students have forwarded \$1,000 to the fund, \$700 having been obtained by a performance of the successful undergraduate musical comedy, *Tabasco Land*, and the remaining \$300 having been contributed by individual students. The benefit performance on April 25, under the auspices of the theatre managers of Portland, Ore., drew a immense audience to the Healy Theatre. Fourteen excellent numbers constituted the programme.

"The first help we got was at the Presidium where the soldiers treated us just as well as they knew how, and gave us food—apple sauce, bread, beans, and coffee, with molasses in the morning, and a lot of milk and sugar. But the beans and coffee were too much for us. They tell you I did justice to that bread and apple sauce! Thursday we managed to get across to Oakland, where the Elks helped look out for us, and found quarters in the Macedonia Theatre. We waited there day and night. Friday we were left for home, the whole company of about sixty-five or seventy, for some fifteen were left behind—packed into a single car. There was a perfect mob struggling to get on to every train that left. The men had to force a passage to the cars and drive over people off. I had to fight for a seat for a good while, and about everybody else had to do the same. Of course we all had to sit up.

"At Ogden, I think, we got tourists care, and they were really better than Pullman because some of us had a chance to wash part of our clothes. I noticed that at Ogden, the only food we got was canned things and soups. Of course, for that precious few sets. We slept

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## THIS WEEK'S ATTRACTIONS.

## Parker's.

Frank Gardner and Lottie Vincent, Barker and Corbly, Dudley, Chaslyn and Burns, Leon Adeline and Rice, Kenyon and De Gama, Charles and Ada Kalma, Kennedy and James, Ed R. and Hollis White, Herbert Bert Lomon, Nat Gill, and Friend and Roberts.

## Keith's Union Square.

The Fohn Keweenaw, Kaufmann Troupe, Thomas J. Ryan-Nichols company, Dan Quinlan and Keller Mack, Barry and Halverson, Louisa Thayer and her Blackbirds, Gail, Platt and "Puncher," Lee Roberts, Van Dyke and Deane, Griff Brothers, the Burles, Newman and Knowles, and Hathaway and Stage.

## Proctor's Twenty-third Street.

Hope Booth and company in The Little Blood Lady (first time here), Maude Lambert, Horace Goldin, Cliff Gordon's Circus, Hanger Sisters, Bellman and Howe, Kitty Gordon and her six English Girls, Joe Morris, and Milt Wood.

## Hammaker's Victoria.

Billy B. Van and Rose Bennett, Rice and Proctor, Gussie and Bailey, Gus Edwards' School Boys and Girls, Fred Kille, Ned Nye and the Bellingham Girls, the Three Nervous, the Nautic Trio and the Millman Trio.

## Colonial.

Vesta Tilley (second week), the Military Octette, Ed F. Reynolds, Shana and Warren, Fred Ray and company, Hony and Lee, Bertie Fowler, Wolpert Trio and Fritz's dogs.

## Proctor's Fifty-eighth Street.

Harold Cline, Eugene O'Brien and company, The Fidelity Winner (second week), Tom Nawn and company, Emma Deane, Eugene Quartette, Frank and Joe Lafont, Vernon, and Hill and Wilson.

## Alhambra.

Margaret Wycherly, Ye Colonial Septette, Horace Goldin, John and Ella Garrison, Sisters and Brothers Ford, Clifton Crawford, Eugene Quartette, Whimsy Winners, and Campbell and Johnson.

## Hartig and Seaman's.

Nick Long and Malone Cotton, Jennie Mae Hall, Sadie Rosenzweig, Seymour and Hill, J. Francis Dooley and company, Lew Hawkins, Howard Brothers, and the Three Mitchells.

## Hippodrome.

A Society Circus, with the Four Rianon, Marcillina, the Bonhair-Grigory Troupe, Five Lucanons, the Flying Meteors, Ralph Johnstone and others.

## LAST WEEK'S BILLS.

**PROCTOR'S TWENTY-THIRD STREET.**—Georgia Caine made her first appearance in vaudeville, assisted by Harry R. Lester, in a sketch called *An Interrupted Engagement*, written by Herbert Hill Wheeler. The scene is laid in Birmingham, I. I., and Miss Caine impersonates the daughter of a wealthy resident of the village, who has decided to elope with the son of a neighbor. The engagement is interrupted by several songs and a bit of dialogue over a couple of down-cultivated that get mixed up. The plot doesn't count for much, as both Miss Caine and Mr. Lester have to sing, and when they have done so there is but little time for dialogue. The star looked charming in a very becoming "sister" dress, and made a strong appeal with a ditty called "Lunch for Two," the chorus of which was repeated several times. Mr. Lester sang a song called "Miss Brown," and they both joined in a duet called "You Can't Give Your Heart to Somebody Else While You're Giving Your Heart to Me," or something to that effect. Taken all in all, Miss Caine's act was well liked by the Proctor patrons, and as she had the good sense to engage the clever Mr. Lester to support her she could hardly fail to make an impression. Jennie McCree and company came in for a strong endorsement in *The Dope Fiend*, in which Mr. McCree has a chance to play a character that he has studied from real life. The *Dope Fiend* is a very amusing skit, and was thoroughly enjoyed. The Empire City Quartette were forced to respond to any number of encores after singing Harry Cooper's new song, "When the Girl You Love Loves You." Their other selections were applauded and Mr. Cooper's parodies won some very hearty laughs. The Military Octette and the Girl with the Haton made a stunning appearance, and the splendid manner in which the act is put on made a deep impression. The Kaufmann Troupe of bicyclists went through their performance with great spirit. A novelty that caused a good deal of comment was the first appearance here of Sironce, billed as the "Houdini of Queens." She does an act somewhat similar to that of Houdini, except that the interest lies, owing to the fact that Sironce has not Houdini's "gift of gab" and has to employ a man to do her talking for her. This detracts greatly from the act, as it does not seem natural for a woman to keep still for twenty minutes. Moreover, Sironce takes longer to release herself from the handcuffs, and the patience of the audience is tried to some extent. If she would learn to do her own talking and amuse up her work the act would be greatly improved. She finished with a trunk trick, being first handcuffed with two pairs of shackles, and then placed in the usual way in the everlasting sack, which was tied and sealed up with the usual amount of hocus-pocus. When the curtain of the cabinet was removed Sironce was found seated on top of the trunk, and the customary buzz went over the house and everybody said to his neighbor, "I wonder how it is done?" Nat LeRoy and Minnie Woodford in their bright, chatting specialty, and Vernon, the clever ventriloquist, rounded out a remarkably good programme.

**PROCTOR'S FIFTY-EIGHTH STREET.**—The Futurity Winner, a new racing sketch by Edmund Day, was given a very elaborate production by the new producing company known as Ned Wayburn's Attractions (Inc.). The scene is laid at the Sheepshead Bay racetrack on Futurity Day. The plot is as cut and dried as a piece of salt codfish, but that fact does not make the sketch any less effective, there is a jockey who has been ruled off for cheating work, but who jumps in and saves the day for his former employer; then there is the wicked trainer who tries to bribe the jockey who is to ride the horse belonging to the girl that the villain means to win by fair means or foul. There is a rough-and-tumble fight between two jockeys to live up matters, and as a climax there is a real race between three good-looking horses, that arouses great enthusiasm. With all of these ingredients it would be impossible to make a failure, and so The Futurity Winner must be set down as a success. Mr. Wayburn deserves great credit for the manner in which he has staged the piece, as the scenery is elaborate and well painted, the effects good, and the cast quite equal to every emergency. Taylor Granville as the bad jockey who turns honest in the nick of time is featured, and he played the part in a very easy, natural way. Kinsey Bennett as another jockey, Logan Paul as the wicked trainer, and Dixie Gerard as the

female horse-owner, did good work. W. H. Macart and company were amusing in *The Village Idiot*. Fred Noble furnished a rattling good monologue, with laughs as plentiful as the rain in a good Christmas pudding. Owing to the illness of Josephine Cobbin her place was taken by the dainty Hanger Sisters, whose grace and charm are conceded by every lover of artistic dancing. Adelaide Hermann shared the honors with the other stars on the bill in her extremely elaborate and beautifully set and costumed specialty of magic and sleight-of-hand. Madame Hermann never seems to tire of improving her act, and it stands now as one of the very best of its kind. Lottie Olsen, who used to have an especially strong following at this house, was given an ovation and sang with all of her old-time cleverness several songs that the boys in the gallery whistled with enthusiasm. Gus Edwards' Postal Telegraph Boys, headed by Grace Ramsey, sang "I'll Do Anything in the World for You," "I'm Crazy to Go on the Stage," "You Can't Give Your Heart to Somebody Else and Still Hold Hands with Me," "My Darling," "Somebody's Sweetheart I Want to Be," "Cheer up," and "In a Little Corner with You," and were repeatedly cheered. William La Belle opened the bill in a good tramp juggling act.

**COLONIAL.**—Vesta Tilley made her reappearance here last week and received a welcome that must have made her forget the trials of the long voyage across the ocean. As a drawing card, Miss Tilley proved as potent as ever, and Manager Percy Williams evidently made no mistake when he signed a contract to pay her by the minute. She is as youthful and charming as she was when she made her first bid for the favor of the American public several years ago at Parker's, and her magnetism is as irresistible as ever. She opened with a song called "Down Lover's Lane" in evening dress, and followed it with "The Royal Artillery," a ditty calculated to stir the enthusiasm of the average Britisher to the highest pitch. For this Miss Tilley wore the uniform of an artillery officer, and her slight figure made a brave showing in the long coat and gold buttons. Following in Father's Footsteps, heard here before, was received with

dinner from start to finish. Almost and Dumont scored heavily with their very refined musical specialty and the six Provencals did a splendid acrobatic turn. Milt Wood's method of back dancing is vigorous and smart and won approval.

**PARKER'S.**—Mr. and Mrs. Allison, in their ever-succulent sketch, *Maids from Minnesota*, were given a most cordial reception and again scored a bit of the most pronounced kind. Mrs. Allison's conception of the dull-witted Swedish servant is a most amusing bit of work, and Mr. Allison is equally good in his own way as the young composer. Mr. Foster furnished his older patrons with a reminder of the palmy days of variety by putting on old Ben Cotton, who showed how audiences were wont to be amused many years ago. Mr. Cotton has not lost the knack of entertaining by any means, and his ancient methods proved as effective as those of many a modern minstrel. Gus Williams was an extra feature, and his new gags brought down the house. Harry Edson and his remarkable dog "Doc" presented an entertaining act. Mr. Edson has another dog of slightly build than "Doc," that he puts through a series of difficult tricks while "Doc" looks on with a bored air. Golden and Hughes played in their black-face specialty, *Blum and Anner*, as the Baron and his friend, worked hard and comically and won any number of good laughs with their dialogue, which is above the average. Madelyn Marshall in a new monologue made a pleasing impression. Will Young and L. May Brooks scored one of the hits of the week with their smart and well-dressed musical specialty. Their selections are well chosen and are played with a precision and snap wholly commendable. Delmore and Onida held the attention of the audience with their startling perch act, one of the best of its kind. Others were Jack and Clara Ross, the Burles, Hathaway's Indian Tableau, and Parker and Burke.

**HARTIG AND SEAMAN'S.**—The bill was headed by Frank D. Bryan and his Pace Congress of American Girls. It is needless to say that the patriotism of the spectators was roused to a very high pitch with the songs, sentiments and effects introduced in this act, which is one of the best of its kind done this season. James O. Burrows,

## HOW VESTA TILLEY IS "WATCHED."



When it was announced that Percy G. Williams had agreed to pay Vesta Tilley \$10 a minute during her present engagement, a good many skeptics raised their eyebrows and smiled the smile of incredulity. Whatever the actual terms of the contract may be, it is nevertheless a fact that Miss Tilley is being as carefully "watched" as a race horse when he is being given a preliminary run. A Minnion representative was behind the scenes at the Colonial one afternoon last week and saw how the thing is done. A representative of Mr. Williams sat at a table with a memorandum book in front of him and a watch in his hand. As soon as Miss Tilley stepped from the wings the young man jotted down the exact time under the heading "First song." He kept one eye on the singer and the other on the watch, and at the moment that she disappeared in the wings after the final note, the time was again noted. As Miss Tilley always sings the chorus of every song twice, and as nearly all of her ditties have three or four long verses, each song takes several minutes in its rendition. Miss Tilley makes a complete change for every song, but she is not paid for the time she spends off the stage, nor for extra bows. That she is not "rubbing it in" on Mr. Williams is proven by the fact that at the matinee she sang only four songs, although the demand for more was usually so insistent that she had to beg to be excused in a very sweet little speech. On the afternoon in question she was on about thirty-three minutes, and she could easily have made \$50 or \$60 more had she been so inclined, as the applause showed that the audience really wanted at least one more song. At the evening performance her turn lasted forty minutes on an average, so that her check at the end of the week must have been extremely substantial. As the attendance has been limited only by the capacity of the house at nearly every performance, Mr. Williams has no reason to regret his unique contract.

through who wanted to see the act, which has caused more talk than anything done here in vaudeville this season. Blanche King was the headliner and sang her new songs to the accompaniment of liberal applause. A tremendous laughing success was scored by Louis Simon, Grace Gardner and company in *The New Coachman*. The Three Chamberlains made a hit with their loose throwing and tricks with ropes, the third member making the act stronger than ever. Other numbers on the singer bill were Helen and Mack, Carter De Hays and Flora, Parkes, Mayne Hamilton and her sister Brownie and Delmore and Lee.

**ALHAMBRA.**—Vesta Victoria played her farewell engagement and was cheered until she was tired of responding. She leaves New York with a record of success of which she may well be proud. Horace Goldin finished his successful appeal to the Harlemites, and they were reluctant to let him go. It is not often that the favorite of kings and emperors comes to Harlem, and the residents made the most of their opportunities by seeing Goldin as often as possible. Grace Fields and her Matinee Maids and Viola Gillette and company were among the big numbers, and the Fidelity of Boston won their share of the honors. Others were the Kitafuku Troupe, Alfred Arnesen and Cooper and Robinson.

**HURTIG AND SEAMAN'S.**—An excellent bill embraced Genaro and Bailey, Mr. and Mrs. Howard Truesdell and company, Klein, Ott Brothers and Nicholson, Emma Francis and her Arabian Whirlwinds, Trovillo, Parros Brothers, Beulah and Miller and the Watermelon Trust.

**HIPPODROME.**—The manifold attractions of A Society Circus served to keep the box-office people busy during the entire week. The circus features are always of a very high order of excellence.

## The Baroque House.

**DEWEY.**—The Moonlight Maids played a return engagement to very large audiences. The old and new vaudeville are cleverly presented. This week, Al Reeves' company.

**GOTHAM.**—The New City Sports opened to a big house and business continued up to the standard for the entire engagement. This week, High Rollers.

**LONDON.**—The Dreamland Burlesquers did not put the patrons to sleep, as the company is very wide-awake. This week, Alcezar Beauties.

**MINER'S BOWERY.**—The Parlatan Belles pleased, although none of them are really from Paris. This week, London Gaiety Girls.

**MINER'S EIGHTH AVENUE.**—The Innocent Maids proved very much up-to-date. This week, Dreamland Burlesquers.

## NORAH BAYES RETURNS.

Norah Bayes, who was the only singer in vaudeville who managed to convey the real meaning of the lines in "Down Where the Wurserger Flows," and who has been in Paris for the past year having her voice cultivated, returned to New York on the *America* on Sunday afternoon. When Miss Bayes left New York she intended remaining in Paris only two weeks, but while she was there she changed her mind and put herself under the instruction of Sarah Robinson-Duff, the American singing teacher, who, she says, taught her a great deal about singing that she never knew before. Miss Bayes will resume her work in vaudeville for a few months, but will return to Paris next winter to resume her musical studies.

## KEITH GETS EMPIRE AT COLUMBUS.

The Empire Theatre in Columbus, Ohio, that has been in the market for several weeks, was secured a few days ago by E. F. Keith. The business block in which the theatre is located has also been leased by Mr. Keith. During the summer the house will be rebuilt, a new balcony and gallery will be added, and other extensive improvements made, so that when it is opened in the Fall it will compare favorably with the other splendid theatres on the Keith circuit. This makes the twenty-sixth theatre controlled or booked by the Keith management.



Photo Thero, San Francisco. HERRMANN THE GREAT.

The above is an excellent likeness and the favorite photograph of Herrmann the Great, who has just finished the Orpheum circuit in New Orleans. This is Herrmann's second season in vaudeville, and so magnetic has his act proven that he has broken the record of the season in every theatre he has appeared in. He is especially noted as the only magician who is seen every year in an entirely new programme. He is immensely popular in the South, and as a token of its esteem the French Colony, composed of the more prominent French residents of the Lathie Quarter, New Orleans, presented him on April 18 with a handsome ebony cane topped with a solid gold handle. The presentation was made by Monsieur Armand Capdeville, editor

and proprietor of the *L'Abeille de la Nouvelle-Orleans*, from the proscenium box at the close of his performance. This marks the sixth occasion that Herrmann has been presented with souvenirs from the people of New Orleans. Now that he has finished his Orpheum tour Herrmann will soon be seen for several weeks around New York, prior to his sailing for Paris, where he and his wife will spend their summer vacation in their Villa l'Enchantresse, at which place he will begin preparations for a new act. Herrmann will remain in Europe for several months, returning to this country early in October to begin his season of 1906-07, which will cover all the principal cities in the United States and Canada, his bookings being of the best.

John Lancaster and company appeared in their reliable old sketch, *Tactics*, and succeeded in winning alternate laughter and tears by their clever work. Thorne and Carleton, who have been strangers to Keith audiences for several years, were heartily welcomed, and their good old-style variety act made good in every sense of the word. The Four Bards scored in their splendid gymnastic act. Cliff Gordon, who has been away from vaudeville for the entire season, came back with an entertaining monologue, full of quaint Dutchisms. Louise Arnot and Tom Gunn scored a decided hit in Charles Horwitz's sketch, *Regent's Lock*, in which both do some natural acting of a superior order. The sketch is well written and tells an interesting story of life among the lowly. Other numbers were by Louis M. Oranet, the whistler; Byers and Herrmann in a spectacular pantomime with some good tricks; Werden and Gladish, novelty entertainers; McCree and Poole, sharpshooters; Kenney and Hollis, singing comedians, who scored a big hit and were warmly applauded; Hills and Wilson, singers and dancers, and the De-Anoa, acrobats.

**HAMMACKER'S VICTORIA.**—The Marvellous Fays, whose remarkable performance was fully reviewed in last week's *Mirror*, played the second and final week of their engagement, and the house was not large enough to accommodate the







## HOW HANDY OPENED IN PARIS.

American performers who make their debut in Paris with the expectation of having things all their own way will be sadly disappointed by meeting with some most unpleasant incidents. They, however, may not have any serious consequences, but for the time being one does not care what happens to him. On the above subject a good laugh was handed to me by A. W. Handy, better known as "Happy Handy," who, with his act Diana in Dreamland, opened at the Folies Margery, Paris, some time ago. By the way, the theatre mentioned is one of the best in that gay city and "Happy" was tickled to death having such a "swell European opening." He came direct from America to fill this exclusive date, and arrived in Paris a few days ahead of time to fix up his apparatus, etc. He would not be an American were he not inquisitive enough to go to the "show-shop" the same night to see the bill he has to follow. Mrs. Handy, being rather tired from the trip, remained at the hotel. While the bill, as a whole, did not come up to his expectations, as far as merit was concerned, the "casual" audience made a hit with him. Every act from the black and white to the ordinary was applauded heartily and the simplest kind of an act had to take encores. There he was building air castles and dreaming of the big hit his act would make, and also of the contracts which were bound to follow this engagement. So "Happy" could hardly wait for the end of the performance to hustle home and tell his better-half about their assured success. "Darling," he said, "we will knock the spots out of them to-morrow night. I never saw such a pudding of an audience." With this vanished the feeling they both had entertained that their offering might not be a success in this foreign city, and their only thought was, "We are going to make a hit."

The next day at rehearsal he was asked by a brother performer, "What kind of a contract have you?" "My contract is all right. I got a pretty good figure out of him," was the answer. "Yes, but you don't understand me. I mean you got a fast contract?" "I guess so," said "Happy." "It has the manager's signature." "What, they all have that, but what I mean is, did you scratch any clauses?" "Scratch clauses? What for? And how can I scratch anything if I can't read the darned thing? It's in French." "You may be sorry for your mistake before the day is over, as there are some very dangerous points in this contract. For instance, the manager can cancel you at any time he sees fit, regardless of the merit of your act; he can prolong your engagement at the same salary; he can cut your salary if in his judgment the act is not worth the stipulated figure," etc. "I don't care a darn," said the American, fully confident of his success.

"Now that I am here I won't worry about it." The night show started off with a soufrette; very ordinary in "Happy's" estimation, but the hit she made was big enough for any star. The next two acts went equally well. Then came Diana. Now for the big hit! Well, the act was so, the curtain dropped, and "Happy" thought that the audience must have either hated their souls or fallen asleep during the turn. "Well, I'll be hanged," said our friend to himself. "Whoever thought that such a thing could have happened; a big front; coming out without a hand! Back by the next boat for mine." Diana rushed to the dressing room weeping. Handy got ready to pack up, thinking over the different clauses of the contract and the conversation he had had with his brother artist during rehearsal.

Just then M. Brode, the agent, came to him with the proprietor of the hall. Tapping Handy on the shoulder, he said: "Have you the contract about you?" "That's enough; never mind the contract. I know all about it," said Handy. "I mean that there is a clause in the contract—" "There you go again," interrupted our friend. "Anybody with common sense can see it without your trying to tell me." "The clause?" "I mean to tell you that there is a clause in the contract which—" "Now look here, Mr. Brode, I am an American, and they don't have to be told when they make a front; they generally notice it themselves. I am also aware of the fact that you wish to take advantage of one of the clauses and cancel my engagement." "What? cancel! No, no, no, no; it's a mistake. That act of yours is going to be a big hit in this city. But your business is other; I mean that you see 'kidding' me. Mr. Brode, and your partner leave me alone. Don't you say that I am not to be paid for it?" "The agent over there said: 'Can't you hold your tongue just for one moment, as you are making it awfully hard for me to explain matters. Now listen and don't interrupt. There is a clause in your contract which entitles the management to prolong your engagement.'"

"What?" shouted "Happy." "Yes, prolonging. He wants to keep you here for three months instead of one." "I don't understand it," quipped our countryman, after recovering from the shock. "How is it that every act on the bill made a hit but ours?" "Well, that's the clause." "The what?" "The clause. It's a body of men scattered all over the theatre, who get paid for applauding your act." After reading the clause of his "contract," the agent said: "But you didn't you put me next?" "That's our policy with acts unknown to us; we want to see the act first. To-morrow the clause that will call on you, then you may give him twenty francs and I am sure that you will make a bigger hit than you ever made in your life."

The next day the chef made his appearance at the hotel. After receiving his fee, he asked for instructions; when and where to applaud, and how many curtains calls our friend desired. "Will three be enough?" "No, you damned fool; make it five—make it up all right for all I care." The next night came and "Happy" was by no means over-confident of this clause, but it did not take him long to realize that they were doing their very best, for the act was one continuous hit, taking encores after encores. The two men attending the curtain were kicking about their extra work, but they were soothed by "Happy" with a "Louise." Now Mr. and Mrs. Handy look back to this engagement as one of the most pleasant in their career.

MARSHALL THE MYSTIC.

## LE DOMINO ROUGE UNMASKS.

The dancer known as Le Domino Rouge dissipated the mystery that has surrounded her for many months by removing the red mask that has partly concealed her features for so long last week at Joe Weber's Music Hall. As many persons had already known, the artist proved to be La Belle Dame, originally Daisy Patricia, of Detroit. Luscious and Werba, who control the act, secured a large amount of advertising regarding the identity of the dancer, who was never seen in public without her mask. It appears that Miss Dame was suffering from an affection of the eyes that was aggravated by the glare of the footlights. She then conceived the idea of appearing with her eyes veiled and went on with her tiny mask at the Folies Bergere in Paris. The Parisian papers took the matter up and made a great fuss about it. Luscious and Werba did the rest and reaped a rich reward. As the dancer's eyes have recovered she will hereafter appear without her mask.

## A BIG OFFER.

It is said on excellent authority that May Irwin has been offered \$4,000 a week by F. F. Proctor to appear in his vaudeville theatres. This is the salary paid to Yvette Guilbert by Oscar Hammerstein several years ago at the Olympia (now the New York Theatre). Madame Guilbert did not have to play daily matinees, and the salary mentioned therefore still holds the record, as Miss Irwin would have to give fourteen performances for \$4,000, in case she accepts the Proctor offer, as against the eight or nine given by Madame Guilbert for the same money.



AN INTERESTING LETTER HEAD.

The Mirror prints above a reproduction of an old letter head that tells an interesting story. As may be seen by the date under the picture, it was in use in 1893, when P. T. Barnum, James A. Bailey and J. L. Hutchinson united their forces and gave the American public the greatest circus it had ever seen. A few weeks ago, after Mr. Bailey's death, The Mirror printed a picture of him that showed him as he had appeared

during the later years of his life, wearing a full beard. Twenty-three years ago he was a gentle, short side-whiskered and a mustache. The letter from which this reproduction was made was addressed to J. E. Williams by C. D. Hammond, agent for the circus, and refers to the inclosing of a cheque in payment for bill posting and distributing of hand bills. Mr. Williams is now manager of the Grand Opera House, Oshkosh.

## MELVILLE'S CONTINENTAL NOTES.

AMSTERDAM, April 19.

We are again at Circus Carre, filling a return engagement with grand Director Fritz Van Heelen, and owing to Motopel's success she has been prolonged two weeks longer than was contracted for and also has another contract for next season. There are many new effects in the act since our last visit here, conspicuous among which is the mechanical automaton dance. For the first half of the month the programme included Bodini and Arthur, who made good with their funny eccentricities. Bodini found many friends in Amsterdam. He informs me that he will shortly put out a new act, with Arthur as the attraction. The Black-Milton bar transpala act is also here, making a hit. They have been away from the States for a number of years. The head of the troupe a short time ago dislocated his arm while doing a difficult feat, but is again at work. He found a little difficulty with his shoulder on account of a splinter of a bone that seems to be somewhere in the locality of the last mishap, but will soon be all right again.

One of the hits of the bill was the Gema. It is a musical combination on the light organ style, a mixture of pretty dancing; a musical flight that will appeal to any French audience and is produced in an up-to-date style with five people. One of the most taking numbers is The Butler and the Cook, and the next in favor The Motor Car. A young and attractive baritone singer, Edgar Stevens, credited with having created several principal roles, such as Tom Swallow in The Gay Parisienne, Captain Douglas in Floradora, and others, is one of the principal members and acquires himself admirably. Wallace Kennedy is the proprietor of the troupe and has booked it at Keith's Union Square Theatre early next season after their return engagement in London at the Palace, commencing in May.

Olivo Mortimer, a contralto singer, is responsible for a good deal of the success, and I must not forget to mention the droll comedian, Kenna Lawson, who contributes many a good laugh with his funny walk. Miss Jones, soprano, completes the contingent. Fisher, Mr. Keith's representative, saw the act in England and immediately captured it. Their experience in vaudeville is limited, the comedians having previously been their vocations. The Segant troupe, a "Bible" act with a lot of good pantomime and some clever boys, in another clever act that is being sent over to America for Thompson and Dundy's Hippodrome next season. The Stein-Reichen, hand balancers, known in America, also give a good account of themselves. One of the brothers leaves the troupe shortly to make a combination of his own. The Bonnet, troupe of Russian dancers, contribute a lively ten minutes. An act featuring the latest instrument that can be played, an exhibition of Ju-Jitsu, proved a "flop," and was about the tamest thing of the kind I have seen. It got no appreciation from the audience, even when some local men were engaged to participate, so after eight days they went on their way.

Among the new numbers that opened here for the second half of the month are Hooker and Davis, American eccentric dancers, who have made quite a pleasing impression. Bodini and Arthur is a very pleasing appearance and executes a number of tricky evolutions. The Great Barre Troupe of eccentric military musicians, who have an entrance something on the order of the Butch Family, contrive to get a lot of fun and music out of their instruments. "Post and Prentiss," played on concertina, is a fine rendering that secured big applause. They also produce some very deep melodious music out of a huge saxophone, the latest instrument that can be actually played by a human being. They saw it at the World's Fair in Chicago, where it was shown as an advertisement, and purchased it for their act. A big laughing hit and one that in America will be a "scream," is the Piccadilly Troupe of pantomimists, six in number, billed as "De Lubbers van New York" (The Housebreakers of New York). It is one long laugh when the three policemen appear over the wall with appropriate music to capture the three housebreakers, and the escapades of the fat policeman and his assistants are very cleverly contrived. They shoot out of the windows of the house with an agility that tells of much practice. They are booked solid for the next two years in England, and although this is not the original troupe they are much better. Two of the originals are with this organization, the fat policeman being one of them.

Mr. Newhouse, of Newhouse and Ward, has asked me to contradict in your columns the report which appeared in a New York paper that he and his partner had separated, as it is causing him much inconvenience. He has no intention of leaving Mr. Ward, and attributes the report to some enemy.

The Flora, a vaudeville theatre in this city that was built for the purpose of producing counter attractions to Circus Carre, has a fair programme, but the crowds come to the Circus except at matinees, when there are very few. At the Flora the headliner is the man who walks on his head. I saw the man giving an exhibition of his head walking on the principal square last week. I don't think it will become popular.

The manager of Edith Helena informs me that while touring Hungary and Austria this season Miss Helena was called upon suddenly to sing the principal role in La Traviata, which she did, appearing at one of the national theatres with marked success. It was considered quite an honor to be asked to sing this important role and to be selected from the vaudeville stage. Mile. De Mathieu, described as a "new star," is advertising herself as "Ex Kalserin Der Sahara," so now there will be another vaudeville burlesque with a prop camel. I understand there is a clever showman coming from America shortly who will get a good position in one of the continental theatres and will endeavor to show them how to run a vaudeville theatre without waits, and how to put on big productions. It will be all right if he succeeds, but the continental audiences are quite different from the American public, which wants everything in a rush.

I hear that another man has a few novelties to introduce, such as a man blown up in a rubber suit, that can fly from the stage once or twice around the audience, and by steering himself with a little rudder fly back again. His next dream is "the Human Spider." A beautiful girl is to spin a silken web in presence of the audi-

ence from the borders down to the stage and then across to the sides. As a climax she remains in the center surrounded by her handwork. Reads also, does it not?

This being Easter holiday time, the annual fair in Holland is in progress, and in consequence there are no less than forty merry-go-rounds, and three of these are gorgeous affairs on the Coney Island style, worked by steam. The present prolongation of Motopel at Circus Carre provides that she shall not be called on to play any of the matinees. It is very unusual that such a sensation can be secured. She did not even play at the matinee that took place on Easter Monday. All through Austria we secured this sensation.

Chevalier De Thoma sends me a lot of his billing from Paris and press notices of his big success as an illusionist. The last time I saw him I was more than favorably impressed, as he made a fine showing. He is at present at the Casino De Paris.

Contracts were sent us for St. Petersburg and Moscow last week for the month of July, but as we are already booked in Carlsbad, Austria, and, moreover, as the program has published a strong warning to all performers not to accept any contracts in Russia for this summer without most careful inquiries, as the present state of affairs renders it very risky regarding salaries, we have postponed the dates.

In a recent issue of The Mirror I read that the address of Hooker and Davis was wanted. You may say they are on the bill here, as they have asked for mention.

Big houses rule here, and it is not a theatre where a good deal of the auditorium space is taken up with tables. The audiences are very demonstrative, comedy being their special hobby.

FERNAND MELVILLE.

## VAUDEVILLE NOTES FROM LONDON.

The latest London sensation is called "Dromas." It is a talking head, fastened on top of a large box containing a lot of complicated mechanism. The act is owned and managed by Stewart Cecil.

The sixteenth annual dinner of the Music Hall Benevolent Fund was held at the Trocadero, April 29. It was followed by a smoking concert and was most successful, although the tickets cost one guinea.

Amber Auda has a song called "Oysters and Clams." She has made such a hit that she has notified all other professionals to keep off, as she has the exclusive rights to it for England.

The London County Council threatens to make some new rules about standing room in music halls, and the managers are very much perturbed in consequence.

Arthur Baxter, an understudy for Signor Castelli, "the human bullet," was shot from a cannon recently, and failing to catch the trapeze, fell and had his back broken. He died shortly after the accident.

Frank Glenister has been re-engaged for a term of years as manager of the Pavilion.

Victoria Monks has scored heavily with a ditty called "Moving Day," that she sings in a most original manner.

Percy Henri has elaborated his concertina specialty into a big act, in which he is assisted by several people. Special effects are used and the turn has scored heavily.

Samuel Best, a Scotch concert singer, announces his intention of going on the variety stage.

Harry Allan, a member of the Bonadon Brothers and Ardell Troupe, was drowned by falling overboard from a steamer a short time ago.

George Courtney, brother of Maude Courtney, has produced a sketch called Mexican Joe, that is full of thrills. A duel with bowie knives is a feature of the act.

The Hyman are said to expend an average of \$50,000 a year in fees alone for artists engaged to appear in their South African halls. They often pay fares for performers who travel 12,000 miles to fill an engagement.

Fred Karno's new skit is called The Smoking Concert.

Allice Esty has been secured by Deward Stoll for the next two years, owing to her remarkable success as a vocalist. She is now playing a six-months' engagement at the Coliseum.

The Melody Makers in the name of a new act that includes five people who play five pianos at once. It reminds some New Yorkers of their happy little hours in Harlem flats.

## NOT THE SAME MISS DAGMAR.

Henry George Hibbert, editor of the London Music Hall, sends The Mirror the following communication: "Last summer a lady describing herself as Miss Alexandra Dagmar, visited London, representing herself as the agent of an Indian corporation and induced a number of artists to visit that country. Serious complications arose from the fraud, and a Mr. Hanselman, I think a cyclist, sent an angry communication to a German professional paper called Das Programm on the subject. This has been copied in a London music hall paper, The Encore, which has taken upon itself to add the suggestion that the Miss Dagmar in question is Miss Alexandra Dagmar, an English music hall performer of the first rank, whose reputation I doubt not is well known to you. Miss Dagmar is terribly annoyed and distressed, and is, I believe, instituting legal proceedings. As she is visiting America, she is very anxious that the mistake of The Encore shall not be repeated by any American paper."

## A BOYT "FANCETTE."

George Richards, who for several years was prominently identified with the comedies of the late Charles H. Hoyt, will enter vaudeville in a boiled-down version of A Hole in the Ground. Mr. Hoyt. The sketch will be called A Four-Hour Wait, and will engage the services of five people.

## CIRCLE THEATRE CHANGES HANDS.

The Circle Theatre, at Broadway and Sixtieth Street, has been leased by Timothy D. Sullivan and George J. Kraus through C. E. Duppel, acting for M. C. Bridgman. The new lessees will spend about \$50,000 in enlarging and remodeling the house before it reopens in September with burlesque as the attraction.

## A. V. A. MEETING.

The Associated Vaudeville Artists of America held their annual election May 4, and the following officers were elected: President, Harry De Vaux; secretary, Harry De Vaux; treasurer, George F. Galt; chairman, George W. Reynolds; business representative, James L. Barry; Board of Trustees: Harry Ashton, Frank Golden, Morris Weston; delegates to C. F. U.: James L. Barry, Harry De Vaux; delegates to Richmond Borough Trade Council: Nicholas Parhar; German representative, Gustav New York; Otto Stohmer; chairman, annual convention, Harry De Vaux, George Galt, Frank Golden, Low Martin, John R. Reany, Walter Macklin, James L. Barry, Harry Ashton, Joseph M. Lawrence; Grievance Committee: Sam J. Murphy, Max Morrell, John Murtha. — Yeast, James Barron, Harry Thompson, Morris Weston, Max Ritter, Walter Macklin.

## WHITE RATS BENEFIT.

The White Rats of America held their annual benefit at the Grand Opera House on Sunday evening and the big bill advertised drew an immense audience that enjoyed a rare program furnished by George M. Cohan, George Swann, the Four Mortonons, Morris Goldin, Frank Bush, Fred Niblo, Laura Millard, Green and Werner, Billy Carter, Raymond and Clark, Davenport and Lovella and many others.

## RENTON LEAVES TRENTON.

Edward Renton, manager of the Trent Theatre, Trenton, N. J., has resigned, and William C. Hancock, president of the company that owns the theatre, will have to look for a new man to look after the running of the house. It is Mr. Renton's intention to go into the vaudeville agency business in partnership with a well-known European agent who has offices in New York and London.

## VAUDEVILLE JOINTING.

Frank and Joe Lathams will sail for England June 21, and after a short vacation in their home at Hingham will open at Douglas, Isle of Man, July 10, with the Star Four to follow.

Nan Hamilton has been engaged for a season of ten weeks, to head the co. touring through Maine and Nova Scotia, under the management of William Lawrence, of Deane's Thompson's Old Homestead. She will resume her vaudeville tour under the direction of Jack Levy Sept. 10, at Foster's Theatre, New York.

George E. Murphy and Walt E. Whitman headed the opening bill at the new vaudeville house in Niagara Falls last week. Although Mr. Murphy was very ill, their new sketch, Old Friends, scored a decided hit.

Jack Leslie and Celeste Berry are at their home recuperating from their awful experience in San Francisco. They were forced to move their trunks five times by hand, but finally reached a safe spot.

Mr. Leslie writes that the T. H. A. of Oakland deserve great credit for the care given in which they took care of people connected with the profession. Leslie and Berry have canceled all of their Coast dates and will play in comic opera for the summer.

Chicago parties interested in a chain of vaudeville houses are conducting for the site of the Phoenix Hotel in Huntington, Ill., which was destroyed by fire several years ago, on which to erect a new vaudeville theatre to be ready by September.

The Salt Lake "Herald" recently printed a series of pictures showing scenes in various parts of the west taken by John W. Woodford of World and Kingdom. Mr. Woodford also contributed an interesting story of his tour.

John Courthope has accepted the manuscript of Mother's Boy, written for her by Frank A. Ferguson, and will put it in rehearsal at once. It will be a novelty to vaudeville, as it is a little play in a scene, with a scenic musical interlude lasting three minutes. Miss Courthope will provide a \$1,500 act, and carry an expert electrician to superintend the various lighting effects. Charles Willard and Ella Southern, now playing in Chicago, have in their act comedy, entitled Larry's Wife, from Mr. Ferguson and will make their vaudeville debut in it at an early date.

Leverett Richardson and Sheridan and Fount write The Mission from Los Angeles regarding the publication of an announcement to the effect that they escaped the disaster in San Francisco, having left the stricken city a few days before the earthquake.

Frederick J. Ireland, the inventor and sole owner of Rikemarle, the mechanical figure now touring Europe, will at the close of the season, have severed all connection with this act, having sold the secret will, etc., to Harold Kelley, of Toledo, O. U. S. A., who will feature Rikemarle with the Empire Show for a tour of America, playing the larger cities.

Pierre and Mathew write from Johannesburg, South Africa, that their engagement is a huge success and that they have been treated royally by everybody. They are booked to open at the Oxford, London, July 2, for four weeks.

Joseph Cohen was unable, through illness, to play last week at Proctor's Fifty-fourth Street, and will probably root for the remainder of the season. He and her husband, Fred Niblo, and their young son will sail for Europe soon.

Andrew Mack is a vaudeville recruit and will make his appearance shortly in a show society.

Callahan and Mack replaced Felix and Barry at Hammerstein's last week.

D's and D's, a Western act, that has never played New York, were billed at Hurtig and Seamon's recently, but canceled owing to a misunderstanding. They will appear at another local theatre soon if the time can be arranged.

R. A. Myers, of Myers and Keller, will sail for Europe May 20 to transact important business.

Charles Warner has arranged to return to America next season, and will be seen in vaudeville in a scene from Drift.

Sadie Rosenwald, the violinist, who is at Hurtig and Seamon's this week, is a show society.

In obtaining a musical education in spite of seemingly insurmountable obstacles, she was overjoyed when she received an offer to play in vaudeville, as it would enable her to support her helpless father.

Owen Scott, who was a very popular comic some years ago, announces his intention of returning to vaudeville.

Eura Kendall, who has resided in Mount Vernon, N. Y., for twenty years, has removed to Cleveland, O. James E. Sullivan, who has been under George Edwards' management in England for the past two years, will open on the Proctor circuit at Troy, N. Y., May 14.

Joseph Hart, who will manage the roof-garden of the New York Theatre this summer, has decided to retain the name of the Wistaria Grove. A force of workmen started last week to prepare the roof for the opening. Rehearsals of the roof-garden entertainment are going on, and the opening will take place late in May or early in June.

Stroupe, the female hand-off expert, undertook to release herself from a packing case one evening last week at Proctor's Twenty-third Street Theatre, and the crowd was so trying that she almost fainted after she had accomplished the feat. A sceptical man in the audience asked permission to drive a few nails in the case, and he must have done the job well, causing Stroupe great discomfort.

H. H. Lankin, of the Arcade Theatre, Toledo, O., last week added two more valuable theatres to the circuit he will have in operation next season. His newest acquisitions are the Jeffers Theatre, at Sandusky, and a new unnamed theatre being built at Bay City, Mich. These will be booked by Mr. Lankin in connection with the Arcade in Toledo and the Park Theatre in Dayton, which he and his partner, T. E. Newton, of Detroit, now control.

A syndicate headed by George Warren, manager of McVicker's Theatre, Chicago, and Walter J. Kinsley, manager of Mrs. Wilson of the Colburn Patch, has ordered a panorama to be called "The Destruction of San Francisco," which will be the largest ever painted. The panorama is to be done in time for presentation this summer, and several artists are hurrying to Chicago from the wooded city to supply local color and technical accuracy. Ten per cent. of the gross receipts will be turned over to the San Francisco relief fund during the first season of the production.

Misses Kinsley and Warren organized the interior of the building district within two hours.

The dead conveying the Elton Theatre in Jersey City from the International Amusement and Realty Company to E. F. Keith was filed last week. The sale is subject to two mortgages for \$100,000, given to John W. Boland, the original owner, by the International Company. The house will be opened in September under the Keith management.

Frank C. Rustock was presented with a very handsome loving cup and a bronze lion by a number of his friends in Paris last week, as a token of their esteem, prior to his sailing for New York. The statue took place at the Vatel Restaurant, and the guests were entertained by Alice Kinsley, an Albany girl, who is studying singing in Paris.

Miss Rustock will have a guest come in New York this summer, in the form of John T. and Mrs. Rustock, who are a very happy family, and Anna Eva Fay



will return to Keith's Union Square for an extended engagement.

Samuel Pomeroy will make his American reappearance July 2 at Hammerstein's Grand Garden.

Harry O'Brien has been his long vaudeville partner of O'Brien, the world's greatest comedian, who is now in the city.

Met O'Brien has at last succeeded in arranging his business in a way that not only suits his career, but his own comfort, and he has been booked up to May 24, 1907. He will be back in New York early in June.

E. W. Sargent, better known by his pen-name, "Clifford," has severed his connection with "Variety." He has not announced his plans for the future.

William W. My, manager of the Family Theatre in 120th Street, was subsequently in Special Session on Tuesday last for permitting children to appear on his stage.

Laborer Park, Three Route, Ind.: Dreamland Park, Decatur, Ill.; Woodland Park, Danville, Ill., and the White City, Springfield, Ill., will be under the general management of Henry J. Boudie this season. Twenty thousand dollars has been expended in improving Laborer Park, and it is now one of the leading parks in the Middle West. It will open Sunday, May 13, with George J. Boudie as resident manager.

John J. O'Brien, manager of Woodland in Danville, Ill., has been engaged to manage the White City in Springfield. Acts booked will be played over the circuit of the four parks. Henry J. Boudie will be general press representative for all.

The Milwaukee cellar was damaged to the extent of \$4,000 last week through the stopping of an over-flow pipe leading from a tank occupied by Woodward's men.

Blanche King tripped over a loose plank on the stage at Hammerstein's on Sunday evening and was so injured by the fall that she was unable to perform. Her sister and friends are very much worried about her.

Hayes Hamilton is said to have mysteriously disappeared. He did not report at the Victoria on Saturday evening, and his sister and friends are very much worried about him.

Louise Howe appeared last week as the "Therapeutic Girl" in the Advertising Show at Madison Square Garden, wearing a dress that changed color with the weather. Miss Howe was the subject of the band concert on Thursday, Friday, and Saturday evenings.

#### VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Weaver—Bijou, Marquette, Wis. 7-12.  
Abrahamson Bros.—Forest Park, Kansas City, Mo. 7-12.  
Adams and Mack—Family, Scranton, Pa. 7-12.  
Adler, Phil—Orpheum, Chicago, Ill. 7-12.  
Albion and La Rant—Novelty, Topeka, Kan. 7-12.  
Albion and Miller—Circus, Chicago, Ill. 7-12.  
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#### VAUDEVILLE.

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## NAVASSAR

### Military Band of 50 Ladies

10 WEEKS BOOKED Still have May 28, June 4-11-18 open

Address Ingersoll Hopkins Amusement Co., St. James Bldg. or  
Dial & Armstrong, 640 8th Ave., New York City.

## ARTHUR and BOYLAN & CO.

### MILDRED

Presenting JACK & JILL

Reopened their vaudeville tour at Keith's, Providence. BIG SUCCESS.

Week of May 7th, Poli's, Hartford.

## EDWARD POWERS

THE BURGLAR in VAUDEVILLE

Owing to Josephine Cohan's illness, business is at a standstill. Will start soon again.  
Permanent address this office.

Joe, Myra,  
Buster and  
Jingles

## KEATON

You're heard of warlike brave and bold,  
Of gaudy stunts and true;  
You've read of poets, of divine  
And wondrous things they do.  
There's Lee and Grant who fought with might,  
Libraries for the daring center,  
But none of them can hold a light  
To Keaton's Kid, named Buster.

Address, Joe Keaton or Joe Shaw, The Man with an Apat,  
Who, Two Kids and a Table.  
Address care of Harlow House, N. Y. York.

## TOM GILLEN

FINNIGAN'S FRIEND

Played the Mahawk, Schenectady, last week and Joe Weber said "You have improved fifty per cent. since you were here last." Wm. Morris looked me. What of it? Atlantic City this week. Yes, my wife is still with me (the same one)

#### JULIAN

## ELTINGE

FEATURED PALACE LONDON

O. H. HARRAS, M. S. BENTHAM  
Per and Mgr.

#### OF NOTICE

## INNESS and RYAN

Have postponed European and South African tour to July 1907, owing to time arranged in this country.

Now on KEITH CIRCUIT.  
Spotted field. Agent, J. C. Palmer Smith.

## Harry L. Webb

#### VAUDEVILLE SKETCHES

BLACK FACE AND CHARACTER  
Room No. 11, 140 Broadway.

Murphy and Whitman—Family, Gloversville, N. Y. 7-12.

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Owner to the chiding of Daniel Kelly's son-in-law, William D. Emerson, manager for Mr. Kelly the past season, invites offers for the Summer months. The address is 9 West Montcalm street, Oswego, N. Y.

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dragon with ferocious, yawning jaws. Flanagan  
Baker made the bit of the sword "foolery."

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EVERYWHERE

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I'm Lonely?

Are You Singing It?

GREAT SONG.

Published by

LEO FEIST, 45 W. 28th St.,  
NEW YORK.

The New York Music Publishing House has especially engaged for a limited time Lionel E. Lawrence, well known as a stage director and producer at the New York Casino, and for many years stage director at the New York Theatre, to stage and produce with scenic, electric, costume and spectacular effects several new songs of the day published by the firm and sung by artists whose names are well known to the public of New York. Herbert H. Taylor promises a genuine production in the presentation of one of his latest songs, sung with over one hundred people in the chorus, at one of Broadway's favorite playhouses within the next few weeks.

Louise Gandy, comedienne, is featuring Ed Rogers' ballad, "A Daughter of Vanity Fair." The latter, a clever team from up the State, are singing "It's Up to You to Move." Mr. and Mrs. O'Rourke have added to their act "Honey, Won't You Love Me Like You Used To?" Stevenson and Ashton are singing "It's Up to You to Move."

Marion Blake, at present touring the Eastern circuits, is using three new songs by Delaine and Morse—"Crocodile Isle," "The Good Old U. S. A.," and "Keep on the Sunny Side."

Among the songs published by Walter Jacobs that are being used by the Klumb Brothers, now in California, are "My Dusky Rose," "On To' Way," "Good-bye, Mr. Greenback," and "Lindy Lou."

Kitty Montgomery, of Gilroy, Haynes and Montgomery, is singing two songs published by the New York Music Publishing House, "Since Nellie Went Away" and "I Love You for Yourself Alone."

Blanche King continues to use "My Irish Molly, O" with unprecedented success. Following closely is the new march song by Jerome and Schwartz, entitled "Good-bye, Maggie Doyle."

The Musical Simpsons state in a letter just received by Leo Edwards that the two numbers, "Somebody's Sweetheart I Want to Be" and "If a Girl Like You Loved a Boy Like Me," are the biggest hits they have ever had in their act.

Violet Mascotte, directress of the company at the Howard, Boston, has been making a feature of Vincent Bryan's song, "The Poor Old Man," also of Lamb and Blaker's ballad, "When the Mocking Birds Are Singing in the Wildwood," which was featured for two weeks with slides.

Mr. and Mrs. Mark Murphy are nearing the end of their season, having only two or three weeks' time to fill a most successful season, having worked steadily since last Fall. Mrs. Murphy is still using "Good-bye, My Soldier Lad," published by the New York Music Publishing House.

Myrtle Dale, of Truiner and Dale, writes that she has been responding to six concerts with Delaine and Morse's Summer waltz song, "Keep on the Sunny Side," published by the F. B. Haviland Publishing Company.

"Hey, Mr. Joshua," continues to be a great "Rube song." Among the acts using the song are St. John and LeVere, the Rialto Quartette, Juniper and Hayes, and Marion Cleveland.

Vincent Bryan is now connected with the firm of Jerome H. Remick and Company, where he will be pleased to meet his many friends who are using his compositions, chief among which may be mentioned "The Poor Old Man," "What's the Use of Knocking When a Man is Down," "G. O. P.," "Football," and many other hits.

The Irving Trio, with Sam Devere's company, report success with "Somebody's Sweetheart I Want to Be." In Buffalo last week they had to repeat the chorus over and over again.

The new march song, "The Good Old U. S. A.," issued by the F. B. Haviland Publishing Company, is being featured by the Farrell-Taylor Trio, Joe Natus, Dixie Serenaders, Gentle De Milt, Washburn and Flynn and others.

Benjamin Hagood Burt, writer of "Robinson Crusoe's Isle," has placed two new songs with Joseph W. Stern and Company, entitled "My Little Blarney Stone" and "Waltz Me, Bill." They are both written in a light, catchy vein, suitable for the warm weather ahead of us, when one doesn't want to think too hard to remember a melody.

## NEWS FROM MT. CLEMENS.

Charles W. Young writes from Mt. Clemens under the date of May 5:

"This year I have received hundreds of letters from the profession which contained such inquiries as, 'What's the population of Mt. Clemens? How far is it from a railroad? Is it on an electric line? What city is it near? Are there any hotels there, or do you have to live at farmhouses? Are there any barber shops or saloons near? How many bathhouses? How many churches in the town? and many other surprising questions. So for the benefit of those who are anxious to learn about Mt. Clemens I shall endeavor to answer them.

"First. The population of the city is 9,500, which is smaller than any town ever played by theatrical people. It is on the main line of the Grand Trunk (not Taylor), which brings in real mail matter ten times daily. Cripples arriving here imagine the electric station is a block away, but after ten baths they realize that it is but a hop, skip and a jump, and they can catch a car every thirty minutes for Detroit up to 1 o'clock A.M., and it is but an

## MUSIC PUBLISHERS.

## THE SEASON'S BIG MARCH SONG HIT

Coming Through the Rye,  
Jennie Jane

By EDWARD HADDEN and HENNETT SCOTT.

## THIS IS THE CHORUS:

Hear the bushes calling, Jennie Jane,  
See the boys are falling into line,  
Wear the roses that I gave you,  
Just for Auld Lang Syne.  
Though your heart grows weary, do not you slip,  
I will come back, dearie, bye and bye,  
And I'll kiss your cheek away, when I meet you  
Coming through the Rye.

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The subject of this sketch, Miss Jennie Jane, now appearing in Vaudeville with Caprice, Lynn & Faye, has attracted much attention by her artistic work and the clever manner in which she renders a popular song. At present she is meeting with much success with J. H. Remick & Co.'s novelty song entitled, "Jennie Jane." She has appeared at all the principal vaudeville theatres in the East, and is booked for many weeks to come.

Expert Arranging for Piano and Orch.  
Medleys, Finishes, Ensembles Written,  
Incidental Music Composed.

ANDOR PINTÉR

Care Jos. W. Stern &amp; Co., 34 E. 21st St., N.Y.

hour's ride to that city. We are a little shy on room to accommodate more than 25,000 visitors, as we have only nine hotels having 150 rooms each, besides fifty or seventy-five private boarding-houses. There are ten barber shops with barbers attached, twenty-nine saloons, which are patronized by people not taking the baths, as the doctors place all bathers on the "Rural Delivery wagon"; the liquors and medicinal waters will not mix well. Nine bathhouses, using the greatest medicinal water in the world, with all the latest improvements, are located in the midst of the hotels and business center. There are nine beautiful churches here of different denominations, five steam laundries here, also one Chinaman (amiable).

"Mrs. Henry V. Donnell arrived the other day. Henry will be pleased to know she could put her hat on after the first bath. M. J. Sullivan, of the Olympia Quartette, is here to take one course. John Kieta San, of Sam Brothers' Minstrels, is here for his annual tour. Ed Prevost, a brother of Rice and Prevost, had to come from London to learn that he had a slight attack of locomotor ataxia, and after six baths is improving rapidly. William Beniger, treasurer of the Grand Opera House, New York, is here and gaining a pound with each bath despite the fact that New York physicians gave him only six months to live. Harold La Caste, of Young Buffalo company, arrived yesterday and made arrangements to stay and take the baths for six weeks. After taking his first bath he received a wire from Manager Blaney to come to New York on the first train. La Caste expects to join Cecil Spooner in The Girl Raffles. Mrs. James Powers will remain here until James finishes his vaudeville engagement in Chicago. Stetsons-Kibbie's U. T. C. ponies and bloodhounds will soon be home for a run. Nick Norton, manager for Hyde and Benjamin's, Brooklyn, has sent word to have his boat, fishing tackle and plenty of bait in readiness on his arrival. Managers and friends of May Tenbrooke will be pleased to know that she is able to walk quite a distance every day, something she hasn't done in years. Billy Ganton underwent an operation on his "South" foot; the instruments are doing fine. "Billy" has written two new songs which are bound to meet with much approval. The titles are, "What Can't You Get in New York" and "My Honey, Honey in from the South." Frank Cochran is the first kodak manipulator to arrive and promises some fine groups in a few days. He has also written a pathetic ballad entitled "Watch Yourself—And Others." C. L. Filbrook joins Agnus's Orchestra here for the Summer. Maude De Lisle has improved sufficiently to rejoin Sam Devere's company. G. E. Elliott, of Fay Templeton's company, caught a twenty-two-pound fish the other day at the lake. The Hunt Stock company is playing to good houses nightly at the Opera House and giving complete satisfaction. The cast is a good one, most noticeable among whom are Cash Knight and Miss Fitzgibbon, who introduce clever specialties between the acts. I found the following poem on my Elks' Register under the date of April 19:

"Turn back the clock to the hour of eleven,  
Think of those on earth and those in heaven.  
Bow in reference to wives, sweethearts and mothers,  
Then contribute to our 'Prisco brothers.'"  
"Rod Waggoner has invented a new alarm apparatus for awaking people. It is attached to the mattress and causes it to shake until one gets off, & in earthquake."

## MUSIC PUBLISHERS.

## It's Time For Summer Songs

Here is one that gets them going  
in the whistling chorus . . . . .

## ON A HOLIDAY

On a holiday it's jolly, not a thing to do,  
Take a tramp, a boat or truly, cruise it up to you,  
All the world is out for play and pleasure, every one to say:  
That's the time you win your own heart—on a holiday.

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		I won't play unless you coax me— I don't like you any more; I won't bring you any candy When I come back from the store. I won't help you wash the dishes, You can take the mud pie too; I won't play unless you coax me I don't care—I'm mad at you.

## Sing the Songs that help the Singers that help the Songs

"If a Girl Like You Loved a Boy Like Me."  
"Somebody's Sweetheart I Want to Be."  
"Two Dirty Little Heads."  
"In a Little Come With You."  
"I'll Do Anything in the World for You."

"Peaches."  
"When the Green Leaves Turn to Gold."  
"Kiss Me Once More Good Night."  
"The Hardy-Gurdy Man," and  
"Welcome to Our City."

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## VAUDEVILLE JOTTINGS.

Julia Kingsley and Nelson Lewis closed their vaudeville season at the Grand Opera House, Pittsburgh, and have gone to Sharon Springs, N. Y. They will open their season Sept. 10 at Keith's, New York, and are booked until May, 1907. During the coming season they will produce a new act from the pen of Mr. Lewis.

Brighton Beach Park will open for the season May 20 with Fawcett Bill's Wild West. Ferrer's Animal Shows and ninety-seven other varieties of amusement.

Manager George K. Highbotham, of Shawnee, Okla., has changed the name of his Bijou Theatre and hereafter it will be known as the Empire. Mr. Highbotham is interested in a new co. called the Empire Circuit co., which has been incorporated, with Abraham Feitenstein, of St. Louis, as President, and Mr. Highbotham as secretary. The object of the co. is to secure houses and locations for buildings to be devoted to vaudeville. The first house to be opened will be at Oklahoma City.

Josephine Sebel has increased her popularity in England, Ireland, Scotland and Wales by officiating at the big football games held in those countries on Saturday afternoons. Miss Sebel starts the ball rolling and the team that secures her services usually wins. On Saturday evenings the players and their friends attend the performances and the singer comes in for an ovation. Miss Sebel will begin an eight weeks' engagement at the London Coliseum May 1, after which she will return with her husband, David Sebel, to America.

At the final performance of Howard Thurston in Brisbane the attendance at the matinee and in the evening were the largest in the history of the Opera House. At the afternoon performance there was not

standing room when the entertainment commenced, and even then the children were crowded in rows around the orchestra.

Paul Conches has issued a souvenir in the form of a booklet, illustrated with caricatures by F. Richards. Pitrot, the agent, and Neumann, Conches' assistant, are prominent in all of the sketches.

Charles G. Kilpatrick, the one-legged cyclist, announces that he will be ready to start people as usual this Summer. He has had many narrow escapes but is always willing to take chances.

F. C. Whitney has secured the European rights to Hale's Tours and will sail for London shortly to establish plants in some of the principal cities.

Cooke and Miss Rother, who are billed as "The Yankee Doodle Boy and Girl," are repeating their success in England, being featured on every programme.

## MATTERS OF FACT.

The Ridgway Opera House, Ridgway, Pa., destroyed by fire of incendiary origin last October, is now being rebuilt. The new house will be superior to the old one and will have all conveniences. The building will be a playhouse exclusively and will be used for no other purpose. The looking is now being done from October 15, when the house opens. Ridgway is an excellent show town and the outlook for business is excellent. Population increasing rapidly; close to 7000 at present. The house is being built by Hyde and Grant, while George H. Hyde will be the manager.

Charles A. McGrath closed with New York by Night May 2 and is now at liberty for leading business. Will accept stock engagement, in which he is experienced.



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